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STANDARDIZATION IS AIM OF TEACHERS

**New York State Association Takes
Up Vital Question at Annual
Convention**

For the first time since June, 1909, the New York State Music Teachers' Association is holding its annual convention in New York. The first session took place in Earl Hall, Columbia University, on Tuesday morning, June 25, and the meetings occupied the mornings, afternoons and evenings of June 25, 26, 27.

The opening session was largely concerned with an address of welcome by Dr. Cornelius Rubner, the head of the music department of Columbia University, and a response and annual address by the president of the association, Gustav Becker. This was followed by the report of the secretary-treasurer, showing the organization to be in fairly good financial condition.

In his annual address President Becker struck the keynote of the present convention when he referred to several reforms which have been under consideration for the past three years and which, it is hoped, would be adopted at this convention. The committee appointed at the Syracuse convention of 1910, which reported and was continued by the Buffalo convention of 1911, was announced as ready to report at the proper time on the questions of a standard of musicianship, business reforms to make the organization more efficient and suggestions as to program making.

Referring to the first named subject Mr. Becker told of the many difficulties besetting the committee in its deciding on a correct standard and stated as his belief and that of the committee that such a standard ought to be a minimum and not a maximum one and that the organization ought to adopt it as a moral force rather than making it obligatory by going to the legislature and demanding laws.

In the business-report the committee will make a radical proposal in that it will recommend a complete recasting of the constitution and bylaws. The feature of the report is that the association should be run along business lines and that the management should be concentrated. It is further proposed that a business manager be engaged for the purpose of furthering the growth of the organization.

Larger Attendance Than Usual

The attendance at this opening meeting was somewhat over 300, a favorable sign for past conventions seldom opened with this number present. After the preliminary exercises the teachers divided the remainder of the morning to discussions on three subjects.

Under the title of general musicianship and the chairmanship of George C. Gow, of Vassar College, A. W. Lilienthal, Gustav Becker, S. Reid Spencer and Mrs. Wood, of Englewood, N. J., contributed papers.

While the desire in this discussion was to sound the feelings of the members as to a proper standard of musicianship the papers rather partook of a technical nature and the real aim was practically lost sight of. Nevertheless, the papers were of very definite interest and value to the musicians present. Mr. Lilienthal, in his talk, spoke of the musician and his knowledge in a general way, making the points that he should be versatile, should have general knowledge aside from his musical knowledge, should be progressive and an independent thinker and, above all, have good common "horse sense." He was followed by S. Reid Spencer, who took up the question of theoretical education. He contrasted the mechanical and musical side of harmony and spoke of analysis from the formal and harmonic standpoints. His plea, likewise,



DR. GEORG HENSCHEL

**Distinguished Baritone, for Many Years a Resident of This Country, Who Returns
Next Season to Make a Concert Tour**

was for common sense in instruction and practical work rather than theoretical knowledge for itself.

Mrs. Wood read an interesting paper on the subject of teaching children and gave in her exposition examples of the solution of the difficult problem of interesting the child mind. She also spoke of methods and recommended certain works and made the final point that the main thing in teaching children is for the teacher to have enthusiasm. Mr. Becker, speaking for Dr. Rubner, went further into the question of a standard of musicianship and was the only one of the speakers to touch on the subject directly. He spoke of the difficulty of reconciling those who felt that the standard should be the highest possible at the very start and those who felt that the beginning was the important part and that the standard should be as low as might be consistent with efficiency. He then pointed out that the standard was to be a movable one and that it might be added to at any time, while if the highest standard were taken at the beginning and should be a failure there would be no redress and the association would have defeated the very end for which it was working. Mr. Becker was followed by J. S. Van Cleve and others who spoke of the various subjects along like lines.

While these conferences were in session another one on the voice took place, the subject being, "Standard of Musicianship and Knowledge Required of a Teacher of Singing." E. Presson Miller spoke on "Musicianship," Dr. C. E. Dufft on "Breathing

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GATTI-CASAZZA ON SEARCH FOR TENORS

**Metropolitan Manager Also Studying
Berlin Productions that New
York May See Later**

European Bureau of Musical America,
Coltstrasse 24, Berlin W.,
June 7, 1912.

UP to a few days ago, it was not possible to get away from New York operatic managers in Berlin. The longest sojourner among them was Mr. Gatti-Casazza. Here, as in Milan and Paris, he would not (at first) admit that he was on the lookout for singers—tenors pre-eminently. He told the writer that he remained in Berlin so long merely to study some of the works produced here with the eventful object of acquiring the rights for New York. "Well, and what have you found," he was asked. "Nothing, absolutely nothing!" was the answer.

Another object of Mr. Gatti-Casazza's visit to Berlin was to discuss with Professor Kautsky, the famous scenic painter of Germany the proposed settings for next Winter's American performance "The Magic Flute."

Finally, however, the New York manager did confess that it was a certain genre of tenors he was after, to wit, that rare combination of lyrical coloraturists, if I might be permitted the term, or what the Italians call, "mezzo-carattere."

The American soprano, Edith de Lys, who has just closed a most successful season in opera and concert throughout Europe, has been the recipient of enthusiastic ovations in some of the principal cities on the continent, such as Prague, Brussels, Wiesbaden, Strassburg, Mannheim and Innsbruck. In the latter city the artist appeared with equal success as *Traviata*, *Madama Butterfly*, *Tosca* and *Marguerite*. These performances were especially noteworthy in that the Archduke Eugene of Austria and his suite were constant attendants at the guest performance of Mlle. de Lys, who was warmly complimented by the Archduke upon her great success. The Innsbruck press spoke of the American artist most enthusiastically, emphasizing especially her acting ability which was compared to that of Mme. Bernhardt and Eleanore Duse. Owing to her exceptional success, Mlle. de Lys has been engaged to appear again in Innsbruck during the "grand season."

Wiesbaden's Brahms Festival

The Brahms Festival on May 2-5 in the Kursaal at Wiesbaden was under the conductorship of Kapellmeister Fritz Steinbach, who had the co-operation of the Cologne Gürzenich Orchestra and a number of famous artists, including Arthur Schnabel, Fritz Kreisler, Mme. Grumbacher de Jong, Paul Reimers, Professor Becker, etc. The illustration shows the interior of the Wiesbaden Kursaal and Gürzenich Orchestra, under Conductor Steinbach at rehearsal. The festival was under the management of Concert-Director Emil Gutmann.

You have already been informed of Putnam Griswold's engagement for a number of guest performances at the Vienna Royal Opera for the Fall season. The popular American basso has now been engaged also for ten guest performances at the Royal Opera in Berlin at the beginning of next season. Mr. Griswold is leaving Berlin for Frankfurt, where he will spend a few days prior to his vacation in Italy and Switzerland.

Alexander Lambert of New York, who is stopping at the Adlon Hotel here, refuses to be interviewed. He is willing to chat but as for being interviewed—"nothing doing!" For, as he says, he has nothing to say and would nearly have forgotten about music, had it not been for the fact

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Mr. Stransky and Miss Doxrud Wed in London

LONDON, June 25.—Josef Stransky, conductor of the New York Philharmonic Society, was married yesterday morning to Marie Johanna Doxrud, whose home is in Philadelphia. The ceremony took place at Christ Church, German, in Kensington. Only a few intimate friends attended. The couple left for Zurich, Switzerland, for their honeymoon. Stransky has been engaged to conduct concerts in Prague and Dresden, and he will take his bride to New York in October next in time for the Philharmonic rehearsals.

The engagement of Mr. Stransky and Miss Doxrud was reported in MUSICAL AMERICA last week. The bride, who is a protégé of Mrs. William Loomis, one of the members of the Philharmonic board, resided in New York City during the Winter and met the conductor frequently during her attendance at the orchestra's concerts, and at the home of Mrs. Loomis. She is a daughter of Captain H. D. Doxrud, of the Red Star steamship *Lapland*, and is well known in musical circles, having been a member of the solo quartet at St. Bartholomew's Church, New York.

Amato Scores in Buenos Ayres

A cable despatch from Buenos Ayres to the New York Herald on Tuesday said: Signor Pasquale Amato, the Metropolitan Opera House baritone, was much applauded at the Colon last night in Franchetti's "Germania." Signor Arturo Toscanini is being lionized by the public.

HOW ALFRED HALLAM CREATED A REAL MUSICAL ATMOSPHERE IN SARATOGA, N. Y.

More than 10,000 Persons in That Vicinity Turned Out to Hear a Noteworthy Series of Concerts Given by a Local Chorus, the Damrosch Orchestra and Soloists of National Repute—Children's Chorus a Marvel



Lambert Murphy, Florence Hinkle, Florence Mulford, Reinald Werrenrath and Alfred Hallam at the Saratoga Festival

[From a Staff Correspondent]

SARATOGA, N. Y., June 22.—The first music festival in this city, under the direct patronage of the Skidmore School of Arts, with Alfred Hallam as conductor, took place in Convention Hall on June 20-21. The concerts were prefaced by a lecture by Walter Damrosch in the recital hall of Skidmore School. The musical forces consisted of the festival chorus of 250, the children's chorus of 275, fifty men from the New York Symphony Orchestra, with Walter Damrosch as director, and, as soloists, Florence Hinkle, soprano; Florence Mulford-Hunt, contralto; Lambert Murphy, tenor, and Reinald Werrenrath, baritone.

The music offered consisted of the "New World" Symphony, Dvorak and several Wagner numbers in the first performance, which was an orchestral concert with soloists; an orchestral soloist and children's concert, and Mendelssohn's "Elijah" for the final evening.

Saratoga, since the closing of the race track and other enterprises, which, while they brought people to the resort, did not add to its reputation, has been endeavoring to build up a legitimate series of attractions which will attract visitors of the better class. For this reason Mr. Hallam's festival plans, though primarily backed by the Skidmore School and its foremost patroness, Mrs. J. Blair Scribner, was also enthusiastically endorsed by the local commercial bodies. A sufficient guarantee was raised to insure the festival managers against all loss and assurances given that the festival will be permanent.

The guarantee, however, will probably not be called on because of the enthusiastic support vouchsafed by the Saratogans and the people of the surrounding towns. In the three performances there were over 9,000 paid admissions, an enviable record for any city.

The lecture, by Mr. Damrosch, which preceded the concerts, was devoted primarily to an exposition of the "New World" Symphony, and while it was given chiefly for the edification of the students of the school it was largely attended by townspeople as well. Mr. Damrosch, in his inimitable manner, and from a full musical knowledge, gave an explanation of the symphony, which was a marvel of clarity and interest. Interesting as Mr. Damrosch is as an orchestral conductor, he is even more interesting as a lecturer, and it is to be regretted that he does not find time to give more such talks to embryo music lovers throughout this country.

The first concert was attended by over 3,000 people, many of whom heard their first real orchestral concert. This did not preclude their appreciating the numbers offered and there was great enthusiasm, the orchestra being encored after the symphony. The program was:

Dvorak, "New World" Symphony, "O Don Fatale," Verdi, Mme. Mulford, the prelude to "Lohengrin," the prize song from the "Meistersinger," sung by Lambert Murphy, "Träume" from "Tristan and Isolde," the "Ride of the

Valkyries," the "Evening Star" aria, sung by Reinald Werrenrath, and the overture to "Tannhäuser."

While this is an ambitious program for only fifty men the orchestra acquitted itself most creditably. Owing to the size of the hall (it seats 5,000) the strings in some of the *fortissimo* passages were overborne by the brass which, in Mr. Damrosch's orchestra, is especially resonant. In the main the compositions rendered were given with excellent balance and in the manner which has won favor in New York. The strings were most efficient and were pos-



Alfred Hallam, Reinald Werrenrath, Alexander Saslavsky, Sam Tilkin and Lambert Murphy on a Pleasure Jaunt

sessed of a fine quality of tone which was shown to advantage especially in the slow movements. The orchestra and Mr. Damrosch were happiest in the slow movement from the symphony, the "Träume" from "Tristan" and the ride of the "Valkyries," the latter rousing the audience to great applause.

Mme. Florence Mulford, contralto, gave a superb rendition of the "Don Carlos" aria. In this she had full scope for her broad and noble style and her voice was fully adequate for the large hall and the full orchestral accompaniment. Unprepared with an encore Mme. Mulford was compelled to bow her acknowledgments half a dozen times.

Lambert Murphy, tenor, was most satisfying in the prize song from "The Meistersinger." His voice is gaining in breadth and power through his operatic work and his style is more assured and authoritative. He sang with an enthusiasm and emotional breadth which was so contagious that the audience demanded an encore, which he sang with harp accompaniment, and only allowed him to retire after recalling him many times.

Reinald Werrenrath, baritone, is an artist of whom much will be heard. He



Alfred Hallam and Walter Damrosch Discussing Festival Affairs During a Sightseeing Tour at Saratoga

handled his voice in the song to the "Evening Star" with exquisite artistry and, in spite of the quietness of the composition, was so applauded that he added Mr. Damrosch's "Danny Deever" by request. This he sang with such forcefulness and understanding that he received a veritable ovation.

In the children's festival, which comprised the afternoon concert of the second day, Mr. Hallam made his first appearance as director and the local musical forces made their first public bow at the festival. One cannot speak calmly of Mr. Hallam's

of the numbers were well played, especially the Beethoven Andante, single mention must be made of Mr. Saul's composition. A resident of Charleston, S. C., and also well known in Saratoga, Mr. Saul proved himself a musician of superior attainments by his composition. It is well conceived, melodically original, orchestrated with understanding and formally good. The audience recognized the merits of the work and called Mr. Saul to the stage to bow his acknowledgments.

The only soloist at this concert was Florence Hinkle, soprano, who sang an aria from "Carmen," and, as an encore, an Arditi waltz song. In these two songs, so widely different in style, Miss Hinkle had an opportunity to demonstrate her versatility and the beauty of her voice. In her the audience recognized an artist of high attainments and rewarded her with such applause that she was compelled to refuse a second encore.

The third and final concert, "The Elijah," displayed the full festival forces. In his chorus Mr. Hallam has drawn on the vocal resources of Saratoga, Schenectady and Glens Falls and the 275 singers used comprised one of the best festival choruses in this country. It is remarkable that a chorus of this number, of whom probably two-thirds never heard an oratorio and very few had ever sung in one, should have displayed such a command of oratorio style and musical knowledge.

The chorus was chosen with great care and the voices were fresh and clear. Consequently the tone quality was excellent and the volume astonishing. In spite of this being their first festival appearance Mr. Hallam, with his great experience and knowledge of oratorio, had trained them to such a point that there was absolute certainty. In the "Baal" and "Fire" choruses and in the dramatic scenes the chorus was always "in the picture," singing dramatically and with wholesome enthusiasm without sacrificing tone. In the difficult fugal choruses there was exactness of rhythm and the essential voices were brought out in the right way and at the correct time.

In the soloists Mr. Hallam had chosen wisely for the quartet was admirably balanced tonally and musically. In the one unaccompanied quartet they did beautiful work. The laurels in the "Elijah" go to the soprano and baritone because of the preponderance of their work, but the singing done by Mr. Murphy and Mme. Mulford was excellent. Mme. Mulford in "O Rest in the Lord" again displayed the breadth of her style and beauty of voice, and in her recitatives, and especially in the one usually omitted, the most dramatic scene between the Queen and the chorus, rose to great dramatic heights. Mme. Mulford is an oratorio singer par excellence both in style and voice. Mr. Murphy in "If With All Your Hearts" aroused the first enthusiasm of the evening. The melody, beautiful in itself, was delivered with a delightful smoothness and legato which, on its completion, drew from the audience a sigh of content and then a storm of applause. The aria "Then Shall the Righteous," more awkward than difficult, was sung with freedom and ease.

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HOME FROM CONQUERING TRIPS ABROAD, PAULIST CHORISTERS OF CHICAGO GIVE NEW YORK PROOF OF THEIR PROWESS IN SONG

Vast Audience Welcomes the Famous Boy Choir at Church of St. Paul the Apostle and Listens Raptly to Program Given Jointly with Choir of the Local Church—Choirmaster Hurley's Valiant Services—Father Finn Leads His Charges in the Sort of Singing That Won a Splendid Victory in Paris and Earned the Warm Commendation of the Pope



Paulist Choristers of Chicago with Pope Pius X at the Vatican in Rome

LOYAL churchmen of New York thronged the Church of St. Paul the Apostle on June 18 to welcome back to America the Paulist Choristers of Chicago upon their return from a victory in the Paris singing contest and an audience before Pope Pius X at the Vatican. This welcome took the form of a festival of sacred music in which the home-coming choristers of St. Mary's Church, Chicago, alternated with the choir of the home church in a most impressive program.

Some two weeks previous the clergy of St. Paul the Apostle had cabled to the Chicago singers, asking if they would unite with the New York choir in a festival on the day of their arrival in New York. A favorable reply being received, Edmund G. Hurley, the choirmaster of St. Paul's, began the most active rehearsals in order to get his vocalists in satisfactory condition at such short notice.

This difficult task was made possible of accomplishment by the extended experience of Mr. Hurley, who has been the organist at this church since 1871. Not long ago the Pope made Mr. Hurley a Knight of St. Gregory, which is an honor conferred upon sons of the church who render signal services in the various fine arts. This New York musician had attracted the favorable notice of many visiting dignitaries through his activity in developing the first successful boy choir of the church in America and his constructive work in arranging the Gregorian chant favored by the Pope as the most fitting music for the church services.

On the afternoon of the festival Mr. Hurley was found in the choir room of the Paulist church, somewhat worried, because the incoming Chicago choristers had been detained on board the *Hamburg*, which had been held up at quarantine on account of a cholera suspect in the steerage. Since no arrangements had been made by cable about the program to be given in the evening's festival there was decided uncertainty as to whether or not the welcome to the visitors could be carried through successfully.

"Our boys have been working hard for this occasion," declared Mr. Hurley, "and although this is entirely a volunteer choir there is plenty of enthusiasm to carry the singers through the most severe tasks.

When a boy comes right off the streets and joins our choir his family sees to it that he is made presentable enough to sit at the altar, and this itself has a civilizing effect. When he finds that he now amounts to something in the community that means an increase in his self-respect. By the time his voice changes he has become so interested in the choir work that he feels

were originally choir boys. Some of the boys are led to study for the priesthood and one of the most eloquent preachers among the clergy of this parish was formerly a member of my choir."

A Trying Day

After a trying day spent in wrestling with the formalities of landing in New York the Paulist Choristers arrived at St. Paul's in time to hurry away for a hasty supper before the festival. They had arisen extremely early and had been compelled to stand for an hour and a half in the broiling sun of the afternoon, an ordeal which was far from conducive to that rested condition necessary to good singing. In addition they had just completed an ocean voyage lasting twelve days.

During the half hour preceding the opening of the festival the neighborhood around St. Paul's was bustling with the arrival of church people from the various parishes throughout greater New York. The audience which filled the vast church

earthly goods. The seating capacity of the church had been increased to 3,500 by the addition of camp stools which dotted the aisles. Seated at the right of the altar were a number of the clergy, and even the balcony at the front of the church held its quota of auditors.

After an expectant hush the strains of a militant hymn were heard from the choir room and the St. Paul's choir began its solemn procession along the left side of the church and up the center aisle. When these eighty singers had taken their seats at the right of the altar, the Paulist Choristers sounded the first notes of "O, Mother, dear Jerusalem" and followed in procession down the aisle, with the ethereal quality of their tones deeply impressing the multitude of listeners. During the remainder of the evening the two choirs sang alternately from opposite sides of the altar, presenting a contrast between the dynamic power of the large New York choir and the delicacy of shading displayed by the Chicago singers, who numbered about sixty.

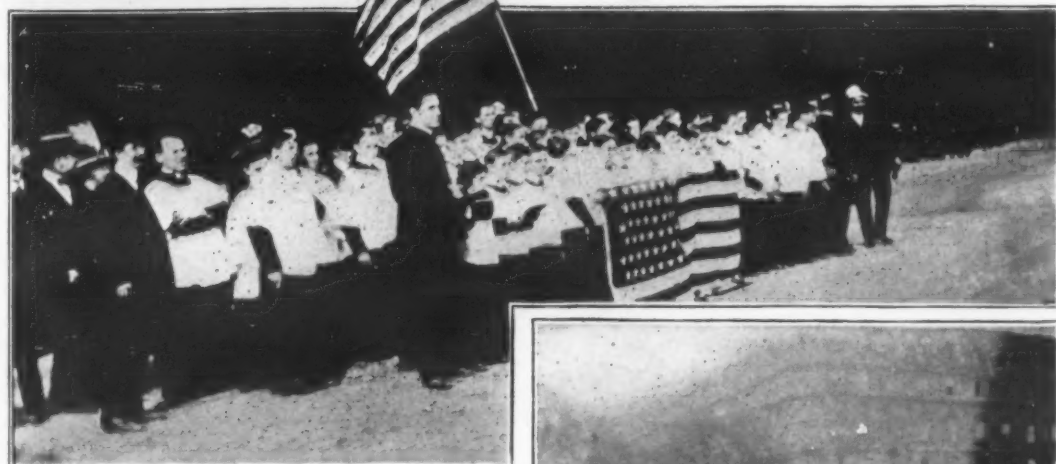
Sang Their Paris Music

Six of the numbers introduced by the Paulist Choristers in this festival were sung by them in the contest at Paris. These were Grieg's "Ave Maris Stella," the Elgar Angelus, "Salve Regina," Gounod's "Ave Maria" in A Flat, the Dubois Victoria, "Paradis Perdu," "Musette" by Gevaert, and Gounod's "Praise Ye the Father." In sheer beauty of tone these young singers were remarkable, and their singing was the music not only of choir boys but of artists.

Such wonderful results are due to the inspiring leadership of their director and organist, the Rev. William J. Finn, who so controlled these sixty boys as to bring out with rare artistry the varied nuances of the music. The young choristers never took their eyes from Father Finn during their numbers, and this close union between conductor and singers resulted in a series of interpretations which were perfect in their delineation of light and shade.

Not only in their ensemble work were these master singers triumphantly successful, for their soloists were fully up to the standard set by the organization as a whole. The Gounod "Ave Maria" introduced a soprano solo which was most spiritual in its appeal. The same composer's "Gallia," the largest work presented by the prize-winning singers, employed the same

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With the Paulist Choristers on Their Travels—Above: Sight-seeing in the Ruins of the Forum at Rome. In the Center: Singing Before President Fallières of France in the Garden of the Tuileries, and, Below, Outside the Hotel de Ville, Paris, After Father Finn Had Received the Diploma of Honor

lost without it. When he is able to sing again he joins the men's division of the choir and two-thirds of our men singers

was a study in itself. Persons of scanty means from nearby tenements crowded through the large doors at the front of the church, and automobiles drew up at the Sixtieth Street entrance with people who were more fortunately endowed with

IN DEFENSE OF BAYREUTH

Max Smith Thinks Wagnerian Festspiele Have Been Unjustly Criticized

Bayreuth has been made the target of too many attacks in the last few years, particularly in America, says Max Smith in the *New York Press*. The performances, unquestionably, are far superior from almost every point of view to those offered at incongruously high prices in the Prinz-regenten Theater of Munich and absorbed with so many absurd manifestations of awe and admiration by gullible foreigners. After all, Bayreuth can claim several excellent singers. The baritone Soomer, for instance, who is so anxious to return to New York from his present engagement in Dresden, and whom Giulio Gatti-Casazza would be only too happy to welcome back in his flock, is by no means to be treated with contempt. Under any circumstances, with two such mighty men as Muck and Richter in musical charge, lofty artistic achievements must be forthcoming. Decidedly I should advise any lover of music visiting Germany this Summer to avoid the performances in Munich, which are for any one accustomed to the standards of the Metropolitan Opera House a waste of money, and to taken in if possible the Bayreuth productions of "Parsifal" and "Meistersinger." Unfortunately it is impossible to procure seats at this time. But persons willing to take the risk of not finding accommodations and ready to make shift, if need be, in the cramped and crowded little gallery, have a chance of buying tickets at the eleventh hour in the box office of the Wagner Theater. Comfort you will hardly find in that badly ventilated refuge of late-comers, sandwiched in on hard wooden benches among many other ardent music lovers. But the experience of listening to Wagner in Bayreuth is well worth a little trouble and inconvenience.

Dr. Muck Goes to Bayreuth—Other Late News from Berlin

BERLIN, GERMANY, June 22.—Dr. Karl Muck, who will enter on his new duties as conductor of the Boston Symphony Orchestra next season, has left for Bayreuth, where he will conduct the "Parsifal" performances.

Rudolph Berger, the tenor pupil of Oscar Saenger, has obtained leave for the remainder of the Berlin opera season because of ill health, and has left for America.

William Wade Hinshaw, of the Metropolitan Opera House, who, with Mrs. Hinshaw, has been stopping at the Hotel Adlon, left yesterday for Graz, where Mr. Hinshaw will sing.

Paul McNeeley and Miss Blanche McNeeley, both of the musical faculty of the Montana State College, have arrived to pass a Summer vacation in Berlin.

British Society Turns Out to Applaud Miss Cheatham in London

LONDON, June 24.—Kitty Cheatham made her only appearance of the season to-day at the Little Theater, where British society thronged to greet and applaud her. She was assisted at the piano by the Hon. Miss Minnie Cochrane, one of Queen Mary's Maids-in-Waiting. Miss Cheatham's program consisted chiefly of legendary and old negro songs and tales.

Philharmonic Society Enrolls 1,000 Members for Pulitzer Bequest

The Philharmonic Society of New York has succeeded in enrolling the 1,000 members stipulated as one of the conditions of the Joseph Pulitzer bequest of \$500,000 to the society. On Friday afternoon of last week Felix F. Leifels, the manager of the society, received one more enrolment than was actually needed to complete the thousand. These new members will have the privilege of attending the two special orchestral concerts to be given at the Waldorf during the season.

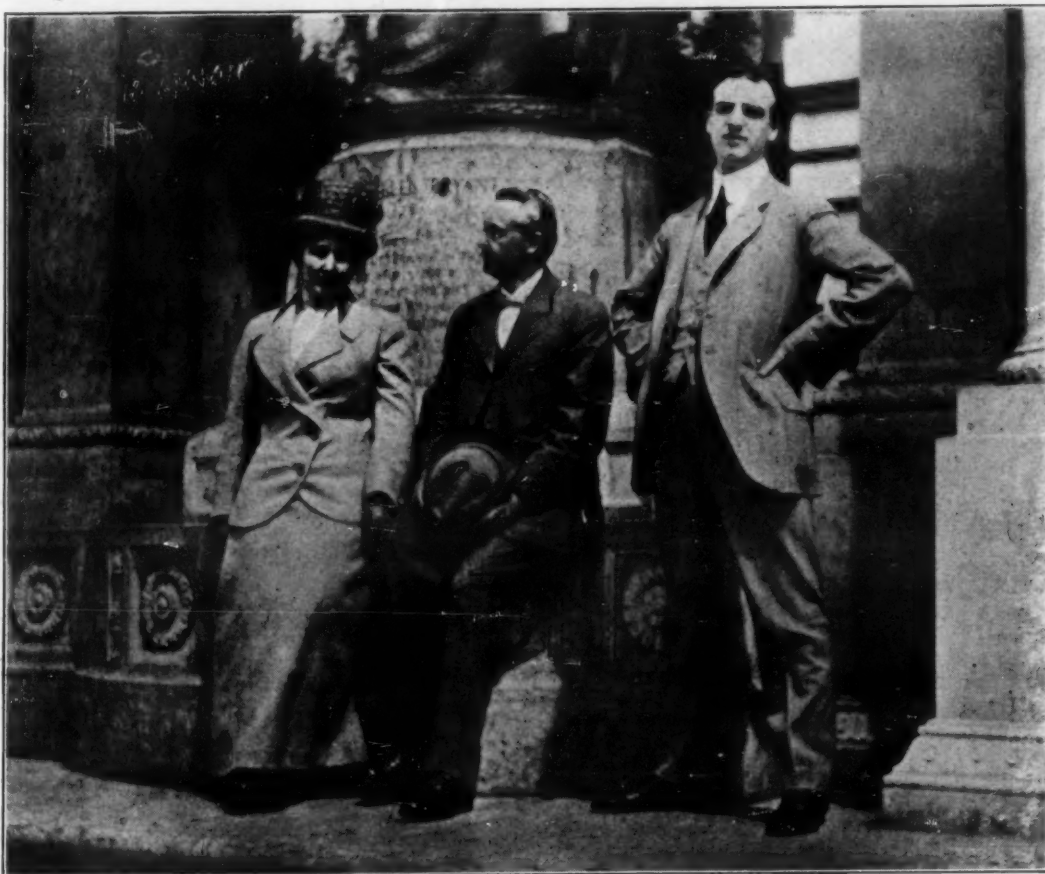
Report That Scotti Will Wed Actress

According to a rumor started in Paris Antonio Scotti, the famous baritone, and Charlotte Ives, an actress, are soon to be married. The report has been current for some time that Scotti, who formerly used to pay attention to Geraldine Farrar, had shifted his affections to Miss Ives. Scotti and Miss Ives, until recently, have been both living in Paris, but now they are both at Aix-les-Bains.

Miss Lund Goes Abroad in Fall

Charlotte Lund, dramatic soprano, will this year, for the first time in many seasons, spend the Summer in America. While here she will devote her time to resting and preparing for European appearances. She will sail for Europe in the early Fall and will appear in concert and opera. After completing these she will have a short Spring season in America.

IOWA MUSICAL PROMOTER SAILS FOR EUROPE

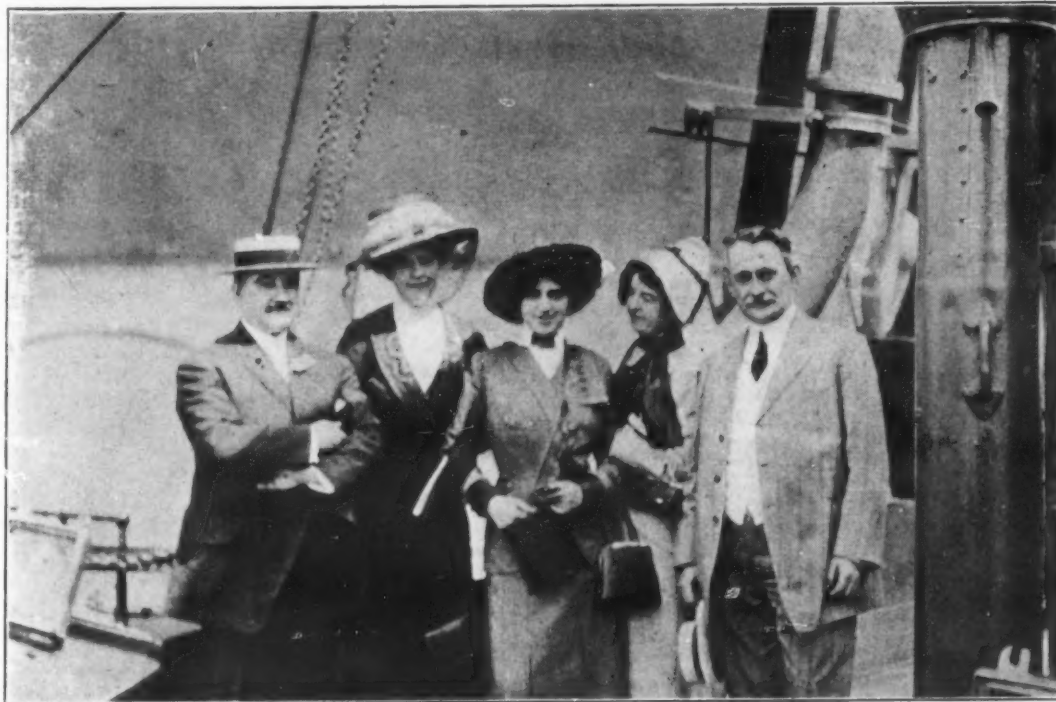


Mr. and Mrs. A. C. Kleine (Seated) and Giuseppe Fabbri, Photographed by a "Musical America" Camera Before the New York Public Library

A. C. KLEINE, the director of the Dubuque Academy of Music, departed for Europe June 15 on the *Prinzess Irene*, accompanied by Mrs. Kleine and Giuseppe Fabbri, the Minneapolis pianist, who appeared successfully in Dubuque last season under Mr. Kleine's direction. Mr. and Mrs. Kleine will spend the Summer touring through Europe, while Mr. Fabbri will devote his vacation to working on his repertoire in Italy. One of the most promi-

nent musical figures in Iowa is Mr. Kleine. He studied as a pianist in Germany and he was a colleague of his fellow-townswoman, Cornelia Rider-Possart. Mr. Kleine is known especially as a patron of the pianistic art, as he annually brings to Dubuque several pianists who appear before the students of the Academy. Mr. Kleine has also been a member of the program committee of the Iowa State Music Teachers' Association.

WHEN ALMA GLUCK SAILED



Left to Right: Richard Copley, of the Wolfsohn Bureau; Anna Jewel, Alma Gluck, Maud Powell and Dr. B. M. Feldman

IF you were a popular operatic artist and besides the remuneration that accompanies that distinction you had tucked away in your pocketbook contracts approximating \$20,000 for a short concert tour between seasons, would you consider it necessary to take a year off, and go abroad to gain "operatic experience?" That is exactly what Alma Gluck has done. She sailed recently to study carefully the methods obtaining in European strongholds.

Ten Thousand People See Dedication of New Boston Band Stand

BOSTON, June 24.—The George Francis Parkman Memorial bandstand was dedicated yesterday afternoon in the presence of 10,000 people. The Mayor's private secretary received the bandstand for the people of Boston, after which there were a number of addresses, the principal one being delivered by Louis C. Elson, who traced the illustrious musical history of the city. This was followed by a fine musical program with a band of sixty and the Apollo Club under the direction of Emil Mollenhauer. Opening the program with the Dedication Ode, the Apollo Club sang the "Soldiers' Chorus" from "Faust,"

Few of our artists are more popular than Mme. Gluck, whose winning personality has won her a host of friends and admirers. When she went to her steamship at Hoboken she found a group of them waiting to bid her *bon voyage*. A few of them are shown in the reproduction above. Mme. Gluck returns in the Fall for a short concert tour, after which she goes back to Europe to satisfy her thirst for knowledge.

"Maid of the Valley," by Herbeck and Kremser's "Thanksgiving Hymn." The band numbers were the "Vorspiel" from "Lohengrin," a selection from Verdi's "Don Carlos" and "The Lost Chord." A climax of enthusiasm was reached in the singing of "The Star-Spangled Banner" by the vast audience.

Twenty-three piano pupils of Katherine Morgan appeared in a piano recital at Houston, Tex., on June 21. In addition to the various piano numbers several songs were sung by Doris Heisig and Dot Scott. An interesting feature of the program was Margaret Scott's playing of the Leschetizky arrangement for the left hand alone of the Sextet from "Lucia."

MELBA AND COVENT GARDEN

Diva Said to Be Jealous of Russian Dancers and Mlle. Lipkowska

Mme. Melba finds that she gets more flattery and funds in Australia than in England, according to a London dispatch to the *New York American*. She made a fortune during her last tour of Australia, her native land, and is planning another voyage there.

Although Melba's name appeared in all the advance announcements of the Covent Garden syndicate, she will not sing in London this season. Her decision not to sing there is due to vexation, tinged with jealousy. Melba is much annoyed by the fact that the Russian ballet is regarded as Covent Garden's leading attraction. On the nights the ballets are given the price of stalls is raised from \$5 to \$7.50. The stalls were \$7.50 on Melba's nights a few seasons ago, but recently she sang to \$5 stalls.

Another grievance that irks the temperamental songstress is that Mlle. Lipkowska, the pretty Russian singer, was permitted to take Melba's great rôle, "Mimi," in "La Bohème," at the beginning of the season.

Wisconsin Girl Becomes a Bachelor of Music

MILWAUKEE, June 24.—Elsa Lohman, of Sheboygan, Wis., has been awarded the degree of Bachelor of Music by the Wisconsin Conservatory of Music, Milwaukee, acting through Grafton Hall Fond du Lac School, which is connected with the conservatory. Miss Lohman, though not a Grafton Hall student, is entitled to recognition of her work, as she is a private pupil of Mrs. Georgia Hall Quick, the pianist, connected with the Grafton Hall faculty.

Willy Leonard Jaffe, the violinist, connected with the University of Wisconsin Conservatory of Music, Madison, and Mabel Bolens, daughter of Mayor Harry Bolens, Port Washington, were married in St. Paul's Cathedral on June 19. The young couple left for a wedding trip through Europe and will visit Yorkshire, England, where Mr. Jaffe's mother resides.

Clarence E. Shepard, organist of the First Congregational Church, Oshkosh, Wis., has sailed for a two months' stay in Europe, where he will carry on a further study of the organ at London and Paris.

M. N. S.

Ensemble Pianists in Concert

WOOSTER, OHIO, June 24.—The Dana Ensemble Pianists, Martha L. Dana and Lynn B. Dana, gave a recital before two thousand pupils of the Wooster Summer schools this evening and were given an ovation. These artists are creating much favorable comment wherever they appear and music lovers of the university, as well as local musicians, were out *en masse* to hear them. Their ensemble work is superb and as soloists they showed themselves true artists. Their program was replete with good things presented in a faultless way. They will present the same program before the State Music Teachers' Association on June 26 at Columbus. In company with their father, W. H. Dana, president of Dana's Musical Institute, of Warren, O., they are making a two weeks' automobile tour through Ohio. The program of this evening comprised works by Saint-Saëns, Tchaikowsky, Grieg, Sodermann, Chopin, Chaminade, Godard and Gounod.

Mme. Soder-Hueck to Teach During July

Ada Soder-Hueck, the successful vocal teacher, who usually spends her Summers in Europe, has had so many applications from professional pupils and light opera artists who are coaching repertoire with her that she has been compelled to stay in New York until the end of July and will only be able to take a vacation of one month at Asbury Park.

A Summer in Italy for Mme. Viafora

Gina Ciaparelli Viafora, the operatic soprano and vocal teacher, will depart for Italy June 30 on the *Duca d'Aosta*. Mme. Viafora will visit a number of Italian cities, including Rome, Naples, Genoa, Florence and Venice, where she has many friends, and will take a thorough rest at Salsomaggiore. She will reopen her studio in New York on September 10.

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FAIRY MUSIC TO A FAIRY PLAY

Exquisite Setting Given Hermann Hagedorn's "Delectable Forest"
by Edward Ballantine—The Play Performed with Nature's
Own Scenery by Students of Radcliffe College

BOSTON, June 14.—That young Americans are doing things in composition was demonstrated again a few days ago in Cambridge, when a slight but really exquisite work by Edward Ballantine was given a first public performance. It was



Edward Ballantine

the incidental music of "The Delectable Forest," a play written by Herman Hagedorn, a Harvard contemporary of Mr. Ballantine's. The performers were young women of Radcliffe College and the setting a green field back of Bertram Hall.

The piece is a fairy tale out of Mr. Hagedorn's most poetic fancy; and a very pretty one it is—the sort sentimentalists like to believe in, in spite of facts. Yet without music, and the right music, belief would be impossible. It was indeed Mr. Ballantine's music that convinced the audience, for the voices of the young women came so faintly that fully half of the lines were lost. It is evident that Mr. Ballantine believes in fairies; that he would throw rank and wealth and caution and duty and all those tiresome gods men worship to the winds any day for the Fairy Queen; for he has committed himself in the music he wrote. He needed only four violins, two violas, two cellos, one bass, two French horns, one flute and a harp with which to create a really sylvan atmosphere and to express the humor, the playfulness, the melancholy and the aspiration of a deeply idealistic nature. His music flows spontaneously and without obvious joints and angles. There is individuality throughout. Never does Mr. Ballantine descend to banalities and he has an elegance and distinction of style which, although he has caught some musical idioms from modern French composers, ought to find a place of its own one day in American music.

The story follows: *Sir Launfal*, a sentimental knight, is in quest of the Ideal. He thinks he has found her in the daughter of the King. But after she has shown all the vanity and coquetry of the eternal feminine and finally goes off to the hunt with his rival, a Knight of greater power and less grace, he falls asleep in the forest. The fairies come dancing and singing about him and when he awakes, to his surprise, he finds the little Imp of a Fellow

born in a bird's nest, whose acquaintance he has made in his sleep, sitting on the grass blinking at him. Then, one by one, he is confronted with the handmaidens of the *Lady Fay*; the *Lass of Good Red Clay*, who holds him with her vigor, until the *Lass of the Clinging Ivy* wins him with soft charms. *Ivy* is superseded by *Babbling Brook*, who keeps him amused until he meets the beautiful *Lass of the Colors of Twilight*, who creates for him a new world of sensuous beauty. Then the *Lass of the Placid River* comes to bring him the comforts of philosophy and learning. The *Lass of the Shadowy Forest* is the last prophet of the *Lady Fay* herself, by whom the philandering Knight is instantly and easily vanquished.

"Who are you all?" he demands of them, frightened. "Are you the fairies?" And the *Lady Fay* responds, gathering about her her "immortal girls." "Their bodies labor in nunneries and among the grieving and the sick. But their spirits are too full of life and sunshine and music to be penned within walls, so they have come to



Louise Burleigh as "The Imp of a Fellow" in "The Delectable Forest"

me." "And you?" ventures *Launfal*, abashed. Then each maiden answers in turn, "She is the strength of the wind." "The mirth of the poplar trees." "She is the beauty of the dying day." "The wisdom of noon." "The clear eyes of all prophecy." "I wish you were a woman more than all,"

This strong number was followed by "Hoch Empor," Curti, and "Im Feld des Morgens früh," Burkhardt. Three songs by Dr. Lulek preceded "So weit," by Engelsberg; "Turmwart's Minne," by Decker, and Kjerulf's "Last Night." The Kjerulf number was enthusiastically received. "Morgenlied," Riet; "Mädchen mit den blauen Augen," Beker, and Geibel's "Kentucky Babe" brought the concert to a close.

Severn Pupils' Springfield Recital

SPRINGFIELD, MASS., June 24.—Mr. and Mrs. Edmund Severn closed a most successful teaching season with a three days' music festival by their Springfield pupils on June 19, 20 and 21. The attendance was too large for the capacity of the hall and many people were turned away. Eighty-five pupils appeared in solos, eight, four and six-hand pieces, vocal duets and quartets and string orchestra numbers. The various numbers were well performed and much enthusiasm was aroused. Mrs. Severn will take several voice students with her to Norwalk, Conn., where she and Mr. Severn will remain through July and August.

Metropolitan Singers Visit Paris

PARIS, June 22.—Putnam Griswold, the basso at the Royal Opera of Berlin, who sang last season at the Metropolitan Opera, is paying a brief visit in Paris on his way to Berlin.

Leonora Sparkes, of the Metropolitan Opera, is spending a fortnight in Paris previous to going to Scotland.



Fairies Dancing About the Sleeping "Launfal" in "The Delectable Forest"

yearns *Launfal*. "Foolish Knight," says the *Lady Fay*, "are not all these in the heart of woman?" *Launfal* sinks to his knees and bewails the eternity that separates her, "the immortal sunlight" from him, "the fly that sparkles in a day," and she answers: "I think there is a divine potency in love strong enough to make a mortal soul immortal." They are about to pledge themselves when the humans are heard returning from the hunt. The *King's daughter* appears and accepts him, the lover whom she flouted an hour ago. But *Launfal* has become impervious to love that reckons with worldly and material affairs. Smarting with wounded dignity,

the lady calls the court. *Launfal* is tried and found guilty of trifling and condemned to die at the stake. Then the fairies come again to his rescue. Courtiers are put to rout and *Launfal* has the forest to himself once more with his *Lady Fay*, who weds him by the fairy ritual, "In strength—in kindness—in mirth—for beauty—for wisdom—for dreams. So it is now—so be it ever—in the One Great Light of Love."

The piece was staged by Louise Burleigh, a most talented amateur, who played the part of the winsome little *Imp*. Who was Born in a Bird's Nest.

LOUISE LLEWELLYN.

MAUD POWELL INJURED

Violinist and H. Godfrey Turner Victims of Automobile Accident

Maud Powell, the celebrated violinist and her husband, H. Godfrey Turner, were victims of an automobile accident on Saturday as they were driving in their new car from New York through the Catskill Mountains. The accident occurred at Phoenicia, N. Y., and although both suffered painful cuts and bruises, they were able to return to New York Monday. While driving along the road near Phoenicia Miss Powell reached from the automobile and captured a large butterfly. She turned to her husband, who was driving, and called his attention to the brilliant coloring of the insect.

Mr. Turner turned to examine the butterfly more closely and lost control of the automobile, which crashed into a tree. Miss Powell was thrown through the windshield and her husband was hurled to the ground. The two were unconscious at the side of the road when Dr. Steele, of Phoenicia, came in an automobile. Dr. Steele revived them and carried them to his home.

There it was found that Miss Powell was seriously cut about the face and head. Her arms, wrists and hands were not injured. Mr. Turner was bruised about the chest and shoulders, but was not seriously hurt.

At the time of the accident Daniel Frohman was in Phoenicia with his automobile and Saturday afternoon he carried Mr. and Mrs. Turner to the home of Arthur Mosler, at Margaretville, where they remained until Monday morning.

Sergius Rachmaninoff has been conducting Tchaikowsky's "Pique-Dame" at the Moscow Opera.

DR. CARL'S TRIP ABROAD

Organist to Confer Regarding the Guilman Monument

William C. Carl, the noted organist, will depart for Europe next Tuesday, to be abroad until the latter part of September. Dr. Carl will visit the family of the late Alexandre Guilman and confer with them regarding the monument to be erected to Guilman's memory in Paris. Dr. Carl is chairman of the American committee and in the early Autumn active work will be started to secure subscriptions toward the fund. A large number of concerts and recitals are planned throughout the country. A mammoth benefit concert will be given in New York City at which artists from the Metropolitan Opera will participate.

Dr. Carl will spend considerable time in Switzerland and the Tyrol in preparation for his forthcoming tour of organ concerts, and for the opening of the Guilman Organ School October 8. Dr. Carl concluded his season last Friday, after making an unusually large number of appearances. His bookings for 1912-13 will include many important concerts throughout the country.

Manager Charlton Returns

Loudon Charlton, the New York musical manager, returned to New York on Wednesday aboard the *Ivernia*, having spent the last two months in Europe, where he closed contracts for the appearance here next season of Clara Butt and Kennerley Rumford, Maggie Teyte, Reinhold von Warlich and Gabriel Pierné.

Sturani Re-engaged as Conductor

Giuseppe Sturani has been engaged for another season as one of the orchestra directors at the Metropolitan Opera House.

VIENNA SINGER'S DEBUT WITH BROOKLYN CHORUS

Dr. Fery Lulek Proves His Artistry as an Interpreter of Lieder in Admirable Program

Dr. Fery Lulek, a lieder singer from Vienna, made his first New York appearance last Sunday night at a concert given by the Brooklyn Sängerbund at Sängerbund Hall. Entertainment in the truest sense was afforded the large gathering of German music lovers by the generous program, with especial interest in the debut of Dr. Lulek. The newcomer made a powerful appeal to his hearers, singing at all times with even and convincing tones and displaying superb interpretative ability. His voice is a baritone, light but equal to the variety of tasks imposed by the lieder. Its range and flexibility are immediately apparent to the listener. Dr. Lulek displayed artistry in every selection. "The Wanderer" and "The Two Grenadiers" were delivered with consummate skill and Wolf's "Gesang Weyla's" and "Drei Wanderer," by Hermann, were almost equally effective. Other selections of Dr. Lulek were "Ridonami la calma," Tosti, and "Heimkehr," by Strauss. Mr. Arnold de Lewinski accompanied the singer.

The usual excellence of the Deutschland-Reise-Chor was maintained in an ensemble of pure tone and accuracy. "Ewig liebe Heimat," by Breu, opened the program.

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GATTI-CASAZZA ON SEARCH FOR TENORS

[Continued from page 1]

of meeting all the musical celebrities he sees in New York right in his hotel here every day.

"How long are you going to stay in town?" Mr. Lambert was asked. "That is more than I can tell you," was the answer. "I simply allow myself to drift along when on a vacation. My one idea of absolute rest is to allow yourself to be governed by the impulse of the moment. I may be here only another day and you may still find me here in September."

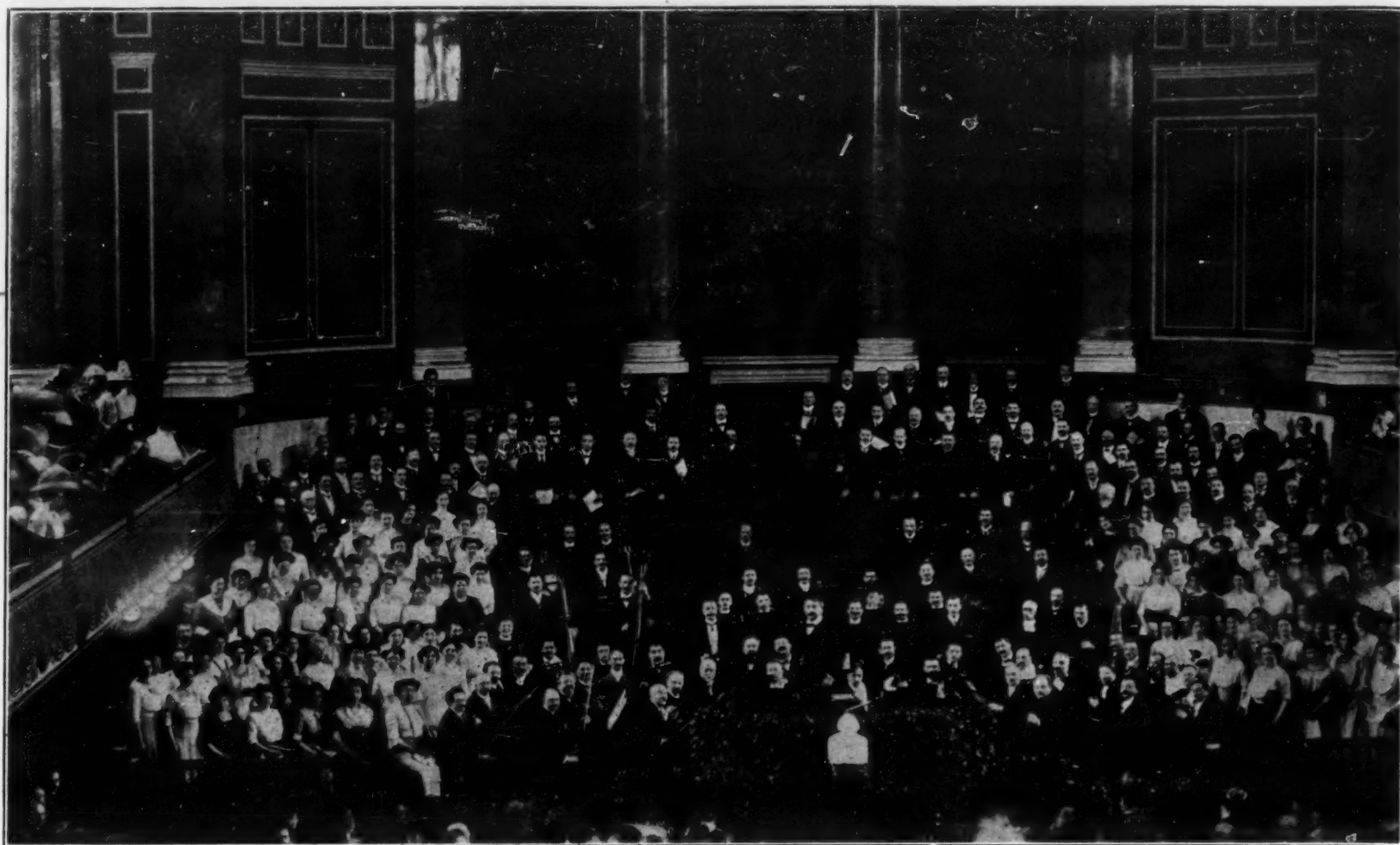
When I tell you that Mr. Lambert and Mr. van der Stucken had lunch together, that the tenor, Herr Jadlowker, is stopping in the same hotel with his wife, to remain until September, when he will take the apartments of the opera soprano, Frances Rose, who goes to Italy for the coming season, you will know about all there is to tell of interest about "off-duty" art circles in Berlin at present.

Tina Lerner's Versatility

The versatility of Tina Lerner, the Russian pianist, has come to be almost proverbial. Thus, she has included in her repertoire for her coming American tour the following concertos: Mozart's in C Minor, Beethoven's in C Minor, Beethoven's in G Major, Beethoven's in E Flat, Schumann's in A Minor, Liszt's in E Flat, Liszt's in A Major, Chopin's in E Minor, Chopin's in F Minor, Grieg's in A Minor, Saint-Saëns's in G Minor, Tschai-kowsky's in B Flat Minor, Rachmaninoff's in C Minor and Strauss's Burleske. On her last tour of the United States Miss Lerner produced the Jean Huré Nocturne, for piano and orchestra, for the first time in America (St. Louis) and in the coming season she will introduce a new concerto in England under Arthur Nikisch, the Haydn Wood in D Minor.

On Thursday, May 18, a young American singer of great promise was heard at a Matinée Musicale, given under the auspices of the Ladies' Union, for the benefit of the Parish House Fund of the American Church in Berlin. The young singer who has come to the front in Berlin is Elizabeth A. Dickson of Scranton, Pa., and a pupil of one of Berlin's foremost voice teachers, Mme. Blanche Corelli. The musicale took place in the salons of Miss Worfolk. A brilliant and fashionable gathering was present. Miss Dickson's voice is warm and sympathetic and she interprets her songs with intelligence and excellent enunciation. The young artist was accompanied by Kapellmeister A. Neumann. She will sail for America on the *President Lincoln* on June 29.

The pupils' recital of the Klindworth Scharwenka Conservatory offered something of interest in every department represented. One witnessing the work of this school does not find it difficult to understand how it has built up a world-wide reputation. While artistic perfection is not demanded from débutants, we expect to see a certain amount of talent, backed by good training. The thirty-fifth annual "test" concert of the Scharwenka School did not belie the high standard of excellence the Conservatory has maintained during the past three decades. The class of Professor Issay Barmas was represented by the youthful Andreas Weisgerber (from Athens), who interpreted very gracefully the "La Folia" Variations of Corelli, and Charlotte Rosen of Berlin, who, after she had overcome her initial nervousness, demonstrated good taste and a truly musi-



The Wiesbaden Kursaal, Scene of the Brahms Festival, Showing the Gürzenich Orchestra, under Fritz Steinbach as Conductor

cal nature in her rendition of the Lalo Spanish Symphony. A very gifted boy is Albert Davidow, of Odessa, a pupil of the piano pedagogue, Mayer-Mahr, who played the Mendelssohn Piano Concerto, Op. 25, with an enthusiasm and command very much out of the ordinary in a boy of his age. Mme. Blanche Corelli presented a very successful pupil, Marie Schneider, of Berlin, who seems born for the stage. Her singing of the Weber aria, "Wie nahte mir der Schlummer," acquainted us not only with a large, rich dramatic soprano admirably placed, and perfect breath-control, but also with a buoyancy and confidence of style and attack which never fail to command respect. Johnie Gaedecke, of Bordeaux, pupil of the cellist, Jacques Van Lier, is exceptionally well prepared for the concert stage, as was evinced in the Dvorak Concerto for Cello, op. 104. Miss Gaedecke has attained a reliable technical command of her instrument. She is musically, knowing how to impart character and style to her playing. Though she occasionally missed a fine point in the Dvorak concerto, it bore the stamp of one who has a message to impart.

Each pupil received a large share of applause, and the talent was not confined to any one department. Blüthner Hall was filled to the limit of its seating capacity. Director Robitschek conducted the Conservatory Orchestra of about fifty pieces, with vast enthusiasm. It was an enjoyable musical evening, worthy of its sponsors.

Encouraging Composers of To-day

Among the most interesting Summer festivals in Germany is that of the Tonkünstler Verein (National German Musicians Union). One of the most encouraging signs of modern musical times is the ever-increasing demand for new works on the part of the public. The National German Musicians Union fills an important niche in the musical life of

Germany, in its endeavors to further the interests of musicians who are still this side of the grave. It believes there is much that is beautiful in the modern school, and sees to it that the works it deems worthy of a hearing are performed. A very large attendance was noted at



Edith de Lys, the American Soprano, Who Has Just Concluded a Successful Season in Opera and Concerts Throughout Europe

the festival of this year in Dantsic. Members of the profession were present from Russia, France, Sweden, Norway, Switzerland, Holland—in short from every musically civilized country in Europe. New compositions of especial interest were: Rudi Stephan's "Music for seven instruments," Willi Renner's Violin Sonata, Paul Scheinflug's Quartet for strings and

Paul Juon's new String Quartet—which latter was perhaps the most remarkable novelty of the series. A choral work, "The Pilgrim," by Gisella Selden, of Budapest, excited unusual and approving comment. Musical femininity is venturing more and more into the larger musical forms. Lendvai's D Major Symphony also proved to be a genial work.

Emmi Leisner, who made her début in Frankfurt a few weeks ago, will make a number of guest appearances in the Berlin Royal Opera during the coming Winter. Miss Leisner has been studying with Felix Dahn, from whom so many operatic débutantes on German stages have received their dramatic instruction.

Among the prima donnas who have been preparing with Otto Schwartz, the widely known coach and kapellmeister this season, are: Florence Easton-Maclennan, as *Elektra*, which Mrs. Maclennan recently sang with remarkable success in England; Frau Matzenauer, who will sing the title rôle in Dukas's "Ariane" in Buenos Ayres in the coming season, and the highly talented soprano, Estelle Wentworth, of the Royal Opera in Dessau, for whom Herr Schwartz predicts a brilliant career.

H. EIKENBERRY.

Mignon Nevada Sings in Roman Drawing Room of American Hostess

ROME, June 22.—Mignon Gloria Nevada, daughter of the famous American prima donna, Emma Nevada, was enthusiastically greeted upon her appearance at the recent drawing room musicale of Signora Cortesi, the American wife of the noted publicist. Miss Nevada sang a delightful group of numbers, among them the "Jewel Song" from "Faust," and her accompanist was Count Cimara. The young soprano has concluded a most successful season in opera at Rome, with especial triumphs as *Marguerite* in "Faust," and she is about to fulfill operatic engagements in Northern Italy, France and Belgium.



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—*Boston Herald*.

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—*Wilmington Morning Star*.



Dear MUSICAL AMERICA:

"Strange," muses Mr. Finck, "that it should be so much more difficult to convince people of pleasant things than of things unpleasant."

Oh, I don't know! There are so much fewer of them. For instance, there are millions and millions of bad voices, and only once in a long while one good voice. There is every reason why it should be more difficult to convince people of the worth of that one voice than of the worthlessness of the millions.

I do not rate this as pessimism; it is the mere result of observation as to how the world is constructed. To me it is rather a good joke on the millions of people who haven't got good voices and thus adds to the humor of life.

Be that as it may, Mr. Finck is talking of how it is that when a world-famous singer in the prime of life happens to be in bad voice the first night of the season every one pounces on him and says with ghoulish glee: "He has lost his voice!" "Especially the professionals," says Mr. Finck, "take fiendish delight in the failure of one of the great ones of song."

Is it not Emerson who, with a refinement of diabolically poignant insight, says that no one hears of the death of any person without a certain sense of satisfaction? Remote as such a person may be, at least there is one less person above ground and more room for the ones who live. The point of view well nigh outdoes me for cynicism, and really it is a frightful arraignment of human nature and is sweeping to the point of genius.

As to the professional singers it is truer than I like to admit. Walk up the avenue and stop and talk to the various singers you meet, or if you can't find them on Fifth avenue, go over to Broadway. If you could carry a phonograph with you it would record something like this:

"Farrar? Why, Farrar can't sing! She never could sing."

"Caruso? I'll give him about one year more and then you will see him go to pieces." (If these professionals admit that a man can sing now they always have him dead within a year or two at the outside.)

When you pin them down to find who it is can sing you will at once discover their temperamental affinity with Theodore Roosevelt. They are the compromise candidate. They are the party. It is they who can sing, but the obtuse world persists in remaining stupidly blind to the fact. Wasn't it Horace Greeley who said, "Nothing succeeds like success?"

Conversely, nothing fails like failure.

I do not want to be hard on struggling, unrecognized genius that is genuine. I myself had to work a long time unrecognized and repudiated before I could prove that I really was a talented devil, to say nothing of being the very prince of the fraternity. I flatter myself that I can, paradoxically, recognize an unrecognized genius (and if an unrecognized genius is recognized by me, why is he not then recognized?). The difference between an unrecognized genius and an unrecognized pretender to genius is, that the real unrecognized genius does not go about trying to pull successful people off their pedestals. He is too busy building a solid pedestal on which he himself can stand. The pedestal simile does not work out very well and must not be taken in the sense of the pedestal of self-aggrandizement but merely as the foundation of success.

One wants to be careful what he does to a man on a pedestal. The manners of such elevated persons are queer. You are equally in danger, whether you try to drag them off or whether you invite them to time. I have often talked with Don Juan

about it, who is still puzzled as to just how to treat a statue. The best use to which to put a statue, I think, is one already celebrated in legend—to be a sculptor, make your ideal woman, and then have her come to life.

Mr. Finck does not say all that he might. He says that the new concert hall at Bergen will be named after Grieg, who was born there "and who has done as much to make Norway musically famous as Chopin has done for Poland, Wagner for Germany and Liszt for Hungary," and, he might have added, as Pabst has done to make Milwaukee bibulously famous.

I wish there was some way, in this maddening age of press agents, of telling whether the new people we read a lot about amount to anything or not. Some one arises here or there and hypnotizes the papers into giving him a lot of space, and you think, "Ha! a great man has arisen!" Then, in the course of time, he turns up in your town, perhaps to fill a thirty-five dollar engagement. You get one look at him and your cherished and generous ideal is shattered. Perhaps it is his nose, perhaps his chin, that does this when you see him. Usually, however, it is everything about him. You depart sadder and wiser—very much sadder, but only a little wiser, for the next time you see a column or two about the wonderful qualities of some genius that has just turned up from Australia, or Madagascar, your dormant but eternal credulity gets on the job again.

The cause of all this discouraging discourse? It is inspired by what I read about Mr. Percy Grainger, of whom the London papers have been prevailed upon to print lengthy and flattering reviews. Is it, do you think, because he can write great music or because he has turned a newspaper trick by calling his quartets "string foursomes" and his sextets "six-somes"? Also, in his concerted numbers, he scores for the "hammerweed," which, being translated into Greek, means *xylophone*.

This Grainger uses folksongs in his compositions. Horrors! Could anything be more vulgar and inartistic! That brings him down to the level of a Tchaikowsky at the very outset. Such a thing can never be countenanced.

All of the important music critics in America, I believe, have discounted *en bloc* the movement for developing composition out of primitive themes. No matter how successful any such movement in America becomes you will find that all of these critics will die in their old faith. Such is the nature of critics. They would rather stay small and consistent than gain growth by changing their mind. I believe I have already quoted Emerson once today, but he is worth quoting twice, and if I am not misquoting him he said, "Consistency is the hobgoblin of little minds," or did he say "petty" minds?

Well, through the mists of press agentism, of the folksong discussion, of the apparent affectation of the string folksome, I would really like to know what this Grainger can do, but I must confess I do not feel like sending my good money to London and buying all his compositions. I share with common humanity the quality of not liking to buy a pig in a poke, or music on the recommendation of a British newspaper. Yet the London *Telegraph* says: "Mr. Grainger takes at once his rank with those who count." Well, that might place him with a bank clerk, or the cashier of a livery stable. Time will undoubtedly establish Mr. Grainger's level, but how impatient we mortals are! Time may be made for slaves, but in that case most men are slaves, and time is the master of all of them. "The heaviest chain," wrote Mr. Chesterton recently, "that was ever fastened to a man—it is called a watch chain." Have you read his "Tremendous Trifles"? If you have not, do so without delay.

Dear—dear! I see that some new scores of Liszt have been found. I suppose, sooner or later, destiny will bring it about that I shall have to sit and listen to them.

But I suppose, and fear, that you will not share with me the emotion I feel in this circumstance. I detect in you, dear MUSICAL AMERICA, a liking for Liszt. I fancy I would have liked Liszt much better as a man than as a composer. As a man he fascinates me, and his broadmindedness and generosity puts a large portion of humanity to the blush. Nor do I deny him genius. But it is the kind of genius that does not know what to do with what it invents. The fact that Liszt invented a number of motives and ideas used by Wagner is no reason that Liszt's music or his use of those particular ideas surpasses the corresponding music of Wagner, even if the germ of it sprouted first in the mind of Liszt. Precedence is not superiority. Langley built airships before Wright did. The only trouble with Langley's airships was—they would not fly. It is perfectly

true that Wright, perhaps, would not have accomplished what he did without having had a Langley before him. But that does not mean that we prefer Langley's unflyable airships to-day to Wright's flyable ones.

Well, that is just the difference for me between the music of Liszt and Wagner. Liszt cannot rise from the earth. Even when he gets an idea he cannot grow wings upon it. He is held down by the show of things mundane. Wagner will take the same idea and explore the universe with it. He can't hold it down to earth. It masters him and rises, if not always into the blue, at least always into the far spaces of the cosmos.

I may be lacking somewhere, but I confess that I can get no thrill from the knowledge that some new scores of Liszt have been discovered.

So now it's the poor, harmless, necessary critics who are to be mulcted to swell the bank account of Richard Strauss! What a chance for the anti-Straussites to lift up their voices in a heartfelt chorus of "I told you so's!" I have been told so repeatedly and so emphatically that Strauss is merely a high-handed commercialist that I hardly thought it possible that there were any new ways of making money left for him to invent. And so now even the critics are to be made to contribute their mite, in the form of \$12.50 each for the privilege of telling whether "Ariadne auf Naxos" is good or bad! Say whatever else you will about Strauss you cannot deny that he is ingenious, original and resourceful in the manipulation of circumstances that make for publicity.

Of course, the critics will go to "Ariadne"; they'd go if tickets cost ten times more—German music critics are so horribly conscientious. Strauss is the gainer either way. If the gentlemen of the press stay away his opera will escape critical "roasting"; if they go they may roast the thing as much as they like, but—there will be a few hundred dollars more in the Strauss pocketbook.

Meanwhile, I am wondering whether Strauss's example will ever be followed in any other parts of the world. I am sure there are not a few persons who wish in their heart of hearts that such a thing might come to pass.

I see by the *Evening Post* that Puccini has been solemnly delivering himself of opinions in an interview with a Paris journalist. He has been telling what he thinks about French and German composers, some of whom appear to be fortunate enough to please him. He likes Massenet and Saint-Saëns because they have "elegance, clearness and melody." He incidentally gives vent to the characteristically profound Puccini reflection that "without melody there can be no music." In the next breath he admits that he likes Debussy (after the "Girl" he really did not need to tell us that); wherefore I take it that he is one of those who find Debussy very melodious. He makes short work of Strauss, who never "fascinates or enchants" him; and as Mr. Finck pertinently notes, passes over Humperdinck in silence. The *Post* critic is undoubtedly right in surmising that Puccini's rather ungraceful departure from New York on the eve of the first performance of "Königskinder" was due to his "correct presentiment that it would prove a more genuine and lasting success than his own 'Girl of the Golden West.'" Personally, I have always wondered how a composer of international reputation could have been so dreadfully undiplomatic under the circumstances, and it has been rather a surprise to me how he escaped with so little censure.

Why will musicians—pianists especially—persist in giving "one-composer programs"? Thus far New York has been fairly fortunate in escaping such ordeals (be sure to knock on wood when you read this), but one never can tell! Quite recently a French pianist, Robert Lortal, played in London five concerts devoted exclusively to Chopin. At these he covered all of Chopin's writings.

Chopin is one of the very, very few composers a whole concert of whose works is acceptable. Aside from him there are Wagner and—perhaps—Beethoven. But otherwise it has always seemed to me as though a whole afternoon or evening devoted to one man is an experiment of dubious consequences, one that is far more fun for the performer than for those who have to keep quiet and listen. It may be "educational," it may be instructive—theoretically. But, once and for all, the public does not attend concerts with a grim determination to be "educated." So why, oh why, take the bitter pleasure in giving nothing for two or three hours but Beethoven sonatas, Brahms variations and intermezzi, Paganini caprices, Strauss songs, etc.? Would you enjoy a dinner consisting of absolutely nothing but fish, or of roast-beef, or of salad, or of ice-cream?

The *Monde Artiste* informs me that Gaby Deslys, "after having overthrown a kingdom, revolutionized America and spread broadcast through her native land the blessings of the 'danse de l'Ours'" (doesn't the "Grizzly Bear" sound prim and proper in French?) is going to build an enormous music hall in Paris of which America will be horribly jealous.

I generally keep my eyes open for revolutionary happenings and so I must confess to my shame that the American revolution instigated by Gaby Deslys seems quite to have escaped my notice. But from the description of this miraculous music hall given by the *Monde Artiste* I should judge that the revolution will rather see the light in France. For it seems that side by side with the usual assortment of vaudeville specialties there will be played the Beethoven symphonies, the sonatas of Bach and the Chopin nocturnes. I should like to know just how jealous New York feels at this news.

Just what part Gaby Deslys will take in the "high-brow" part of the entertainment is not recorded. I am wondering whether she acquired her taste for such music at the Portuguese court.

My friend Bruno Huhn, who has a positive genius for unearthing rare gems of provincial music criticism, sent me the following a few days ago pasted unceremoniously on the back of a postal card:

One of the most enjoyable numbers on the program was the two piano work by Mrs. Gilles and Miss Wittich with orchestral accompaniment. Their selection was the andante and presto movements of Mendelssohn's "Concerto, Opus 25." Exquisite passages of dreamy gratitude were succeeded by moments of fire and harmonic beauty beyond description.—Cherokee (Iowa) Times.

Otto Goritz, funniest of operatic baritones, went into a haberdashery recently to purchase a flannel shirt but found nothing to his liking.

"Wass ist das darunter?" he inquired of the salesman, pointing to some goods on a lower shelf.

"Underwear," explained the clerk.

"Under dere," said the singer with some impatience.

"Underwear," repeated the clerk.

"Dummkopf," shouted the exasperated baritone, "I keep showing you under here and you keep asking me under where!" and he left the place in high dudgeon.

All of which is almost as good as Gilbert's "Have you ever known what it is to be an orphan?"

"Yes, often."

Your
MEPHISTO.

Cosima Wagner to Cease Directing the Bayreuth Festival

MUNICH, June 22.—Frau Cosima Wagner has been compelled to withdraw from active management of the Bayreuth Festival, and she will leave all the details to her son, Siegfried Wagner. Frau Wagner has explained that this step is caused by the fact that she is no longer strong enough to stand the fatigue incidental to the preparations for the festival and the supervision of the various performances. It is probable that there will be no festival next year, though one may be held in 1914.

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STANDARDIZATION IS AIM OF TEACHERS

[Continued from page 1]

and the requisite knowledge of the organs involved in the act," Mme. A. L. Baldwin on "Diction," Laura Sedgwick Collins on "Interpretation," Henry Gaines Hawn on "English Diction for Singers," and Gardner Lamson on "The American Operatic Student in Germany." The speakers brought out many very interesting and instructive points which will no doubt prove beneficial to the teachers present and will probably go a long way toward setting a standard for teachers of the association. The entire session was an honest attempt on the part of the speakers and teachers present to get together on fundamental principles.

Organists Confer

In room P, Mark Andrews, as chairman, conducted a meeting on the standard of musicianship as required for the organist by the American Guild of Organists. There were papers and speeches by Frank L. Sealey, Gottfried Federlein and Chester H. Beebe. In all of these it was demonstrated that the Guild has a well established basis of musicianship and that the question of organ standards might well be left to it. As a branch of the musical profession the organists have for years been a step in advance of their brother musicians and their experiences might well serve as a guide to the state association.

During the noon hour, an unfortunate arrangement for the many teachers who desired to attend all sessions but who did not feel able to forego their meals altogether, Frederick Schlieder gave an organ recital and there were exhibitions of several patent keyboard arrangements. Mr. Schlieder's recital was well played, the numbers presented being a Bach Fugue and Choral, the Vorspiel from "Parsifal," a number by Lemare, a Chopin Valse and the Toccata from Widor's Fifth Symphony.

Tuesday Matinée Concert

After luncheon the auditorium in Earl Hall was the scene of a highly interesting concert; according to the program a harpsichord lecture-recital to be given by Frances Pelton-Jones and Perley Dunn Aldrich, baritone, was announced, but owing to an unfortunate accident on the day previous Miss Pelton-Jones was unable to appear and the concert was given instead by Mr. Aldrich, Helen Reusch, mezzo-soprano, and Aloys Kremer, pianist.

Mr. Kremer opened the program with a finely balanced performance of Chopin's G Minor Ballade, in which he carried out to the minutest detail the wonderfully poetic content of the work without making the ever-present morbidity too prominent. He was followed by Mr. Aldrich, who sang three "Old French" songs with infinite charm and a sense of their intimate nature that won him his hearers immediately, being compelled to add an encore which proved to be an Old Irish melody.

Two more Chopin numbers, the "Study in Thirds" and the familiar C Sharp Minor Waltz gave Mr. Kremer a splendid opportunity to display his ability and in response to the applause he added as an extra the "Revolutionary" Etude, his command of the keyboard being truly praiseworthy in this work. Miss Reusch sang Strauss's magnificent "Ich trage meine Minne" with much feeling, showing herself quite at home in the modern lied.

Mr. Aldrich brought the program to a close with a group containing Caldara's "Come raggio di sol," D'Albert's "Sehnsucht" and an aria from Paladilhe's unfamiliar opera "La Patrie." His sustained work in the old Italian music was noteworthy, while the German song, which the singer stated to his audience is so undeservedly neglected, was a piece of beautifully wrought *mezza voce* singing; the Paladilhe aria was sung with dramatic effect and has the suave and pleasing melodic lines that we find so often in Massenet. The applause following this group was so insistent that Mr. Aldrich added Sidney Homer's "Banjo Song." Philip James played the accompaniments most successfully.

School Children's Chorus Gives Concert

What will go down as one of the most individual and compellingly interesting features of the convention was the concert in the gymnasium at 3:45, in which Helen Waldo, contralto, appeared, with a chorus of 300 children from the Public Schools, Districts 18, 21 and 22, under the direction of Dr. Frank R. Rix, Director of Music in the Public Schools of New York City. It was indeed a pleasing sight to see the children grouped on the stage according to size, and the part-singing done by them was a distinct credit to Dr. Rix, who has trained them so carefully. Individual singing was also done by children in the primary grades of District 18, under Mrs. L. H. Blain, and demonstration of sight-reading by some of the older children also attested to the efficiency of music instruction in our public schools.

Miss Waldo scored a triumph for the work to which she has so assiduously devoted herself during the past two years. Dressed like a little girl she walked upon the platform and with a naïveté that charmed all present she gave two groups of songs with most successful results. Her first group, which she introduced with a few remarks, told about little children in general and then the Chinese child, the Indian child, the pickaninny, admirably set forth in Harriet Ware's "Mammy Song," the Cuckoo Clock and the little girl "who had a pain in her sawdust." All of these, as well as her group of "Old Nursery Rhymes" which came later, were done with remarkable insight into their individual characteristics, and her facial expression, which plays an important item in this work, was at all times fitting to the content of the songs.

Following this concert there was a conference in the gymnasium with Dr. Rix as chairman on the topic of "Music in the Public Schools."

The first evening of the convention was devoted to a most interesting concert which drew a large gathering to Earl Hall. The audience took keen delight in the singing of Lillia Snelling, the mezzo-contralto, of the Metropolitan Opera Company. Miss Snelling first appeared with the Ardit "Bolero," which gained her much applause. She was heard to greater advantage, however, in her later group of songs, the Leoncavallo "Tis the Day," sung with great animation; "A Child's Prayer," by Harold, which was given a winsome interpretation; and Bruno Huhn's "Back to Ireland," in which Miss Snelling effectively caught the characteristic rhythm and the quaint inflection. At the close of the latter number the applause continued until the singer made her way from the rear of the hall to bow her acknowledgment.

On the instrumental side the program was given variety by the numbers of the Bohemian Trio, composed of Ludmila Vojarek, piano, Alois Trnka, violin, and Bedrick Vaska, cello. In the Dvorak "Dumky" Trio and the last movement of the Smetana Trio the three musicians gave fine examples of ensemble playing. Mr. Vaska also appeared as a soloist, his performance of a Cantabile by Cui being received with especial enthusiasm. For an encore the cellist offered "The Swan," by Saint-Saëns. Miss Vojacek officiated throughout the evening as the efficient accompanist.

For the first time in several years the members of the association had the pleasure of hearing a women's chorus, the Philomela, of Brooklyn, under the capable direction of Mme. Herman Henrichson. With Harriet V. Brown as the soprano soloist these young women gave a stirring presentation of Bemberg's "The Death of Joan of Arc."

Preceding the informal reception which closed the evening Dr. James Lee, District Superintendent of the New York public schools, addressed the members, urging them to organize more firmly, with the county society as the unit of organization.

SELIGMAN'S WEALTH TO ENDOW N. Y. ORCHESTRA

Banker, Killed by Auto, Has Left Large Amount for Young Men's Symphony Society

It is reported that Alfred L. Seligman, who was killed Monday in an automobile accident in New York, had left a provision in his will for the endowment of the Young Men's Symphony Orchestra, of which he was a member and of which Arnold Volpe is director. He is said to have declared not long ago:

"I am going to make the Young Men's Symphony Orchestra the best endowed musical organization in the United States, if not in the whole world. I intend to see to it that its activities, now established on so firm a footing, shall never be abridged for lack of financial support."

Polacco to Conduct at Metropolitan

PARIS, June 25.—Giulio Gatti-Casazza announced to-day that he has engaged Giorgio Polacco, one of Italy's foremost conductors, for next season at the Metropolitan Opera House. At the request of Puccini Mr. Polacco gave up his post at the Costanzi in Rome last year to conduct the Henry W. Savage production of "The Girl of the Golden West" in America.

A daughter was born on June 22 to Mrs. S. Gerschanek, née Frances Brandt, the pianist.

DAMROSCH ANSWERS ROSTAND'S CRITICISM

Says Latter Has No Claim on "Cyrano" Royalties, but He Will Make Voluntary Remuneration

As reported last week in MUSICAL AMERICA, there has been some discussion in Paris as to the objections which are said to have been made by Edmond Rostand to the making of an operatic version of his "Cyrano de Bergerac," by Walter Damrosch and William J. Henderson. It was impossible to ascertain Mr. Damrosch's position in the matter, as he was at his country place at Westport, on Lake Champlain, but a letter of inquiry, addressed to him by MUSICAL AMERICA this week brought the following reply:

"I have just received your letter of the twentieth, containing a clipping from MUSICAL AMERICA, regarding my operatic version of Rostand's 'Cyrano.' The facts are as follows:

"The United States courts decided about twelve years ago that M. Rostand had no legal rights to prevent performances of his work in America, and since that time hundreds of performances of 'Cyrano' have been given by Mansfield, Daly and other actors and managers without paying any royalties to Rostand. But my admiration for him and his work is so great that I informed Mr. Gatti-Casazza during my negotiations with him, and again at the signing of our contract, April 14, for the production of my opera, 'Cyrano,' at the Metropolitan, that I voluntarily intended to divide my performance royalties with M. Rostand after Mr. Henderson's fee for preparing the splendid operatic libretto had been deducted. Under these circumstances I do not think that M. Rostand will feel aggrieved that my opera is to be performed at the Metropolitan next Winter.

"The play seems to me to offer wonderful opportunities for a musical setting and my work has been truly a labor of love, as when I wrote it about ten years ago

the opportunities for a dignified performance of an opera in English were nil.

"The cast selected by Gatti-Casazza is ideal—Amato, as *Cyrano*, and Destinn as *Roxana*. They are already studying their rôles, and with enthusiasm, and their English will be a gladsome surprise.

"Very sincerely yours,

"WALTER DAMROSCH."

A BUSY WEEK IN AUSTIN

Recitals for Local Music Lovers from Morning Till Night

AUSTIN, TEX., June 22.—An important musical event of the month was the recital given Friday night by Mrs. Clarence Test, soprano, who has recently returned from an extended stay in New York, where she has been studying voice. Her program was exceptionally artistic and was enjoyed by a large audience. Mrs. Test was assisted by G. A. Sievers, violinist, and Miss C. W. Brownlee, pianist.

Edleen Begg entertained her friends with a recital on Tuesday night, while Pansy Lawhon, violinist and soprano, and Kathryn Young, pianist, gave a well attended recital on Wednesday evening.

The music classes of the High School gave an elaborate program on Thursday night under the direction of Katherine Murrie, supervisor of music in the Austin public schools.

The pupils of Mrs. Jourdan W. Morria gave a series of recitals which were largely attended. The younger vocal students were heard in an interesting program at the studio on Wednesday afternoon, the intermediate pupils on Saturday night, while the advanced pupils gave an artistic program on Thursday night. Mrs. Margaret Moore's piano pupils gave an excellent recital on Saturday morning.

The musical classes of Kenilworth Hall appeared in an interesting recital on Monday night to mark the closing of the school for the term. The piano pupils of Prof. Rudolph Richter offered entertaining recitals on Tuesday and Thursday evenings. They were assisted by the G. A. Sievers String Quartet, Arthur Raatz, violinist, and Mrs. G. A. Sievers, pianist.

The piano pupils of Mrs. M. F. Thornton gave an elaborate program Friday morning at the University Y. M. C. A.

G. M. S.

VANNI Marcoux

THE DISTINGUISHED BASSO presents a FINE IMPERSONATION of the father in "LOUISE" at COVENT GARDEN, LONDON. He will appear in this rôle at the first performance of the work at the BOSTON OPERA HOUSE next season. His previous success as *Scarpia* repeated at London.

PRESS REVIEWS:

LOUISE

Friday saw the revival of Charpentier's "Louise," which was splendidly interpreted. I think it was the finest performance that has been given at Covent Garden. Mme. Edvina was greatly assisted by Mr. Marcoux's fine impersonation of the father. His crescendo of passionate despair in the last act culminated in such intensity of expression that the audience acquired that peculiar stillness which arises from riveted attention and expectation. Both artists were superb at the close of the scene. —*London Referee*.

TOSCA

Admirable actor that he is, M. Marcoux wisely admits variety into his work, and last night there were several subtle points in which one could detect a change in his conception of *Scarpia*.

The touches of compunction had disappeared from his reading, and, still emphasizing the animal side of *Scarpia*'s passion, he made the character as firm and relentless as any one could conceivably desire. Special praise was due both to him and to Mdle. Destinn for the way they carried out the death-scene. Nobody on the operatic stage dies so realistically as M. Marcoux. —*The London Globe*.

ried out the death-scene. Nobody on the operatic stage dies so realistically as M. Marcoux. —*The London Globe*.

The *Scarpia* of M. Marcoux is one of the finest pieces of acting which the operatic stage can produce to-day. It is singularly powerful, and yet never exaggerated or melodramatic. The make-up was admirable, his death struggle was very realistic, and he was a very ardent wooer. —*The London Star*.

A GREAT SCARPIA

Signor Marcoux once more revealed what a great actor he is by his vivid character sketch of *Scarpia*, all the more striking because of its repressed power and for its subtlety and strength, without brutality. His acting has rarely been so arresting as it was in the great scene of the second act. —*The Standard*, London, June 1, '12.

The opera, always a favorite with singers and public, has taken a new lease of life since Signor Marcoux became the *Scarpia*. True in its artistic level, all else appears in excellent contrast to his finely-wrought impersonation. —*The London Morning Post*.

EGANI MAKING OPERA TOUR OF IRISH CITIES

Irish-American Tenor Featured with Italian Company—Plans for His American Tour

LONDON, June 14.—Tomaso Egani, the Irish-American tenor, having finished his successful London engagement with the Royal Italian Opera Company in "Faust," "Lucia" and "Rigoletto," is being featured with the Italian company in a twelve weeks' tour of Ireland. This tour began most favorably at Cork on May 13, proceeding then



Tomaso Egani, as "Faust"

to Dublin for a two weeks' season beginning May 20 and continuing with weekly engagements at ten other Irish cities.

Upon the completion of this Irish tour Mr. Egani will return to America to begin his 1912-13 season. His Western manager, Edward F. Egan, is negotiating with several of the leading orchestras for appearances to be included in the tour. Negotiations are also pending relative to Mr. Egani's appearance at one of the leading American opera houses.

Léon Rains to Meet the Pope

Léon Rains, the celebrated basso, will sail for America in December. Early in November he will make a short visit to Italy, carrying letters of introduction to the Pope at Rome from persons influential at the Dresden Court. Before he sails for his native land Mr. Rains will be heard in "Messiah."

"The Divan" Sung in Wichita

WICHITA, KAN., June 12.—Bruno Huhn's song cycle, "The Divan," received an eloquent presentation last night with a quartet of Wichita soloists consisting of Mrs. Frederick Hellar, soprano; Mrs. Lawrence Pierpont, contralto; Lucius Ades, tenor, and Harry Stanley, bass. Mrs. Heller displayed a fine lyric soprano and

her interpretation of "When Now the Rose upon the Meadow" was noteworthy. Mr. Stanley scored another success with his singing of "My Heart Desires the Face So Fair." The remainder of the evening was devoted to a miscellaneous program, of which some of the pleasing features were Mrs. Hellar's delivery of Spross's "Will o' the Wisp," Thayer's "My Laddie" and "One Fine Day" from "Madama Butterfly"; "The Land of the Sky Blue Water," presented by Mr. Ades, and Mr. Stanley's singing of "Invictus," by the composer of "The Divan."

CHANGE FOR WENGERD

Dean of Ohio Northern College of Music to Locate in Chicago

ADA, O., June 18.—Dean Charles S. Wengerd, who has been the head of the Ohio Northern College of Music for the last three years, has resigned in order to locate in Chicago, where he will teach voice and piano in the Drake School of Music in the Auditorium Building. He will conduct the choral society of the school and likewise be chorus master of the operatic department. Mr. Wengerd is a pupil of Alexander Heinemann and has received a very broad and thorough musical education in this country and abroad. He has conducted many choral societies with success and goes to his new position with ten years of experience as a conductor and teacher. He will begin his work in Chicago on September 1.

In the last three years the Ohio Northern College of Music has grown from an attendance of 136 to more than 300. The Choral Society has been brought into prominence by its high standard of work and by the many artists' recitals as well as the proficiency required of its graduates.

FINLAND'S FESTIVAL

Opera Based on National Epic Will Be the Principal Feature

HELSINGFORS, June 15.—Finland is going to have a music festival from July 3 to 7 and the whole country is interested. Its promoters call it Finland's "Bayreuth Festival" and it will take place at a picturesque little town called Nyslott. The performances will be staged with the historical castle of Olofsborg, built in 1475, for a background, and no aid will be required of modern stagecraft to intensify the romantic setting.

The chief feature will be the production of an opera based on the Finnish national epic poem of "Kalevala." The opera and the chief character will be entitled "Aino," in honor of the Finnish singer, Aino Ackté, who will sing the title part. The composer, Erkki Melartin, will conduct in person.

Voices of French Singers Stored Away for Century Hence

PARIS, June 15.—The basement of the Paris Opéra became the scene of a curious ceremony yesterday, when the Under Secretary of Fine Arts witnessed the storing away of phonograph records of the voices of famous French singers, which were sealed up in a strong box and deposited in a safe. A hundred years from now the box will be opened and the people of the next century will be able to hear the voices of the most noted French singers of to-day.

Elman to Begin American Tour on October 26

Mischa Elman closed his European tour this month with a recital in Queen's Hall, London. He is scheduled to open his American tour with a recital in Carnegie Hall on Saturday afternoon, October 26.



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MUSICAL ATMOSPHERE AND THE BERLIN DELUSION

[Henry T. Finck in The Musician]

BERLIN undoubtedly has more teachers and concerts than any other city in the world, and it offers plenty of cultural advantages to those who know how to avail themselves of them. But many, if not most, American students, have ridiculously exaggerated notions as to the benefits to be derived from a visit to Berlin. They seem to have an idea that all they have to do is to bathe their souls in the "musical atmosphere" of the German metropolis and come out full-fledged musicians.

Concerning the chemical composition of this "atmosphere" they have very misty notions. Some of its ingredients may be inferred from what a well-known Chicago singer, on returning from Berlin, said: "I never saw such an atmosphere; it is nothing more than a succession of little cliques, each touting for some special teacher; and it has come to pass that American teachers prefer the foreign clientèle to that of the shiftless, irresponsible Americans. Many of these get to Berlin and after a few months have absolutely no means of subsistence. They get into debt at their boarding places and throw themselves on the charity of well-to-do teachers, irrespective of nationality."

No doubt, all the great singers and players can be heard in Berlin. But these

same musicians also visit New York and Boston and Chicago and most of our cities. The chief difference is that Berlin is overrun by mediocre or minor players and singers who do not come to America because ample experience has shown that American concert-goers cease to be such when the minor artists appear. Of these we have plenty at home. Many of them are good enough musicians, as such, but lack the magnetism needful for drawing the public. They may help to create a musical atmosphere, but we need not go abroad to find them.

High Prices for Composers' Letters

BERLIN, June 10.—Autograph letters of famous composers brought high prices at auction here to-day. Four letters of Christopher Gluck fetched \$2,075, and an official notice of Gluck's appointment as German court composer brought \$125. An original autograph Beethoven score was sold to the Cologne Museum for \$187 and a thirteen-page letter of Beethoven was disposed of for \$152. Another Beethoven letter went for \$137. Eight letters of the pianist Hans von Bülow were purchased at \$55.

Savage Back from World Tour

Henry W. Savage, the New York theatrical and operatic impresario, arrived home from Europe on Saturday, June 15, after a pleasure trip around the world.

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ROME'S BELATED TRIBUTE TO LISZT

Church Where He Wrote "Christus" Marked by Tablet in Centenary Celebration Delayed by War—Chopin Honored Too—A Little Argument Over Italian Opera—A Musical General

Bureau of Musical America,
 6 Via Monte Savello, Piazza Montanara,
 Rome, June 4, 1912.

OWING to the war with Turkey the proposed celebration in Rome of the centenary of Franz Liszt had to be postponed. The money collected for the purpose was returned to the donors. Now that the war seems destined to last until doomsday, Turks and Italians being equally obstinate, the organizers of the said centenary have resolved to carry out their original project or at least some of it. They duly celebrated the centenary by a visit to the Rosary Church at Monte Mario in Rome, where Liszt, while staying in the monastery there, wrote "Christus." There were speeches and a tablet was affixed to the spot sacred to the composer. The Liszt centenary was also kept at Perugia.

Another foreign composer, Chopin, has also been recently honored here. His admirers have founded the Polish-Italian club, "Federico Chopin," which has as president no less a person than Professor Angelo De Gubernatis. The opening of the club took place on May 28 and was solemnized by speeches and music in the Teatro Nazionale. The music was all Chopin's, the principal artists being the violinist, Ugo L'Ecrivain, Signora Salvatori, who possesses a fine voice, and Signorina Trombini, a young pianist of promise from Warsaw, who has studied here under Sgambati. This young woman is a marvel for her age.

Recent denunciation of Italian opera made in London by Joseph Holbrooke, composer of "The Children of Don," have been quoted here amid alternate laughter and tears. This composer told us nothing new when he said that Italian opera was played out, that opera of this country consisted chiefly of love duets, with phrases such as, "How are you, Mrs. Maccaroni," etc. We heard all this long ago from those who wanted only Wagner's music. Italian operas and libretti have been condemned time after time, but they still go on and capture public favor not only in Italy but in other countries. Wagner's music is justly appreciated in Italy, as well as in America and England, but he has not yet succeeded in dethroning Rossini, Verdi, Donizetti or older composers of Italian nationality.

Choosing Foreign Subjects

There has been some controversy also over the tendency of modern Italian composers to seek subjects for their operas from foreign sources. This is a purely national or patriotic matter, but it is doubtful if the controversy will have any effect in making the living Italian masters go for themes or stories only to the history and literature of their own country. We are reminded in this connection that if Maestro Mascagni selected an Italian theme in the "Cavalleria Rusticana" he went to Alsace for "Amico Fritz" and the "Rantzau," to England for "Ratcliffe" and "Isabeau" and to Japan for "Iris." Puccini, on his side, is all foreign, with "Edgar," "Manon Lescaut," "Tosca," from Sardou, "Butterfly" and the "Fanciulla," this latter as the patriotic controversialists say, being "made for American exportation." Leoncavallo is another sinner in this respect and so are half a dozen other young and old composers still alive. However, Mascagni, in "Parisina," has a purely Italian subject. Signor Gualtiero Petrucci, who has made a reputation as translator of Wagner's operas into Italian, has been recommended by the Minister of Public Instruction for the Cross of Cavaliere, a distinction which he undoubtedly deserves.

Maestro Puccini has returned to his native land after his triumphant reception in Paris. The critics here who talk of the "Fanciulla" as being composed for "American exportation" can hardly believe that this same opera called forth the unstinted praise of Camille Saint-Saëns, and that it had a record in the matter of financial success in the French capital. The Rome papers publish with joy full accounts of

the French tributes of praise paid to the composer of the "Girl."

Operas of the Day

The principal operas now being heard in Rome are Lehar's "Eva" at the Costanzi and Umberto Giordano's "Fedora" at the Adriano. In "Eva," "la Gillag," as she is called here, is more than ever a favorite with the Romans, who never seem to tire of her. She is well supported by La Sanipoli, Valle, Righi and Merazzi. At the Adriano Maria Cavallieri is the great favorite and also admired are the tenor, Ventura, and the baritone, Granucci. Valle, who is director of the Citta di Milano company at the Costanzi, had a benefit performance for himself in that theater on June 1. He gave Ganne's "Saltimbanchi" with full costumes and accessories of the Gavarni and crinoline period in Paris. The operetta was well received.

General Ameelio, the victor of the engagements of Giuliana, the Due Palme and Rhodes, is not only Italy's leading warrior now but he has also the distinction of being gifted with musical ability. The conqueror of Rhodes has actually composed a military march, "La Marcia della Giuliana," which was played at the King's Palace and elsewhere in Rome on Sunday, June 2, at the festival of the Statuto which decreed Italian independence and the day also of the commemoration of Giuseppe Garibaldi. General Ameelio had his music touched up by a regimental bandmaster and it has been published by the Margiotta firm in Rome, over the strange signature "Oilegema." This is, of course, an anagram, being the General's name read backward. The march is dedicated to the soldiers and sailors of Italy.

It is now conceded that the composer, John Baptist Lully, although born in Florence in November, 1632, is not an Italian, but a Frenchman. The chief music papers of Rome and elsewhere have been full of this antique subject for some months, and it is gratifying to find that the controversy is ended for the present. The Lully family, it appears, took their name from the village of Loeuilly, near Amiens, in Picardy, and the composer's father went to Florence in 1631 with Charles of Lorraine, Duc de Guise. Full documentary evidence has been produced on all these circumstances and the Italians who wanted to claim Lully have given in to the claims of the French.

WALTER LONERGAN.

Kansas Performance of Sullivan's "Golden Legend"

MANHATTAN, KAN., June 17.—The Choral Union of the Kansas State Agricultural College gave "The Golden Legend," by Sullivan, June 13. The choruses were beautifully sung, the untiring efforts of Prof. Olof Valley, director of the chorus and head of the music department, having produced splendid results. Marie Sidenius Zandt as *Elsie* won her audience by her beautiful voice and charming manner. Jennie F. W. Johnson as *Ursula* was very pleasing. Her interpretations throughout were of the best. In the solo, "Virgin, Who Lovest the Poor and Lowly," she fully merited the applause her audience gave her. David Dunbar, in the rôle of the *Prince*, proved himself a genuine artist and Leslie M. Baker sang the part of *Lucifer* with pure and powerful tones. The accompaniments of Sullivan's productions are always difficult, and Ethel Ping and the College Orchestra, with Harry Brown conductor, added their large share to the success of the performance.

Bella Alten Sails Away

Bella Alten, the Metropolitan Opera soprano, who has been singing of late in the production of "Robin Hood" at the New Amsterdam Theater, sailed for Bremen on Tuesday last, on the *Kronprinz Wilhelm*. She will sing a number of times in Vienna before returning to the Metropolitan in the Fall.

Werrenrath to Sing in Ann Arbor

Reinald Werrenrath has been engaged to give a song recital in the University School of Music at Ann Arbor, Mich., on December 13 next.



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ECHOES OF MUSIC ABROAD

Mascagni in Squabble with Rival Publishers Over an Opera Still Unwritten—Russian Dancers Raise Covent Garden Prices—Busoni Begins New Work for Lyric Stage and Re-touches His First Effort for a Second Experiment—Nordica Sings American Composer's Songs in London—Australian Pianist Revolts Against Accepted Terminology

AN opera in embryo has just precipitated a squabble in the Italian courts, an opera to which—need it be explained?—the name of Pietro Mascagni is affixed. It is the work on which Mascagni is Gabriele d'Annunzio's collaborator.

The whole trouble is primarily a publishers' quarrel, and for the composer it probably resolves itself into the question, What's in a Christian name? Since "Cavalleria Rusticana" was published by the long-established firm headed by Edoardo Sonzogno as the prize opera of a competition instituted by that house, Mascagni has been bound by contract to deliver his productions to that firm. For some reason or other, however, Lorenzo Sonzogno has succeeded in securing the publishing rights of the new d'Annunzio-Mascagni work, and now Edoardo of the Sonzognos asks the courts to uphold his contention that the composer of "Cavalleria Rusticana" is not at liberty to dispose of his works to any publisher but himself.

At the end of this month Mascagni is going to introduce his "Isabeau" in Berlin at the eclipsed Kurfürsten Opera, with the Italian company that appeared in it at La Scala last Winter. Early in the Autumn season the work will have its first performances in the German language simultaneously in Berlin, Munich, Vienna and Budapest, while later in the Winter some twenty other cities in Germany and Austria-Hungary will hear it at either Court or Municipal theaters. As is well known here, it will be one of the Chicago Opera Company's novelties next season and London and Paris *premieres* also have been arranged.

In Italy "Isabeau" already has established its place as one of the most frequently sung repertoire operas. During the season now closed, or closing, it has had three performances a week regularly on the larger lyric stages—in Milan, Venice, Rome, Naples and Genoa—and frequent repetitions likewise in the second rank opera cities, such as Mantua, Pisa, Ravenna and Navarra. Now during the Summer season the lesser towns and cities—Ancona, Trento, Brescia, San Remo—will add their quota to the composer's "Isabeau" royalties.

COVENT GARDEN has gone the Metropolitan, with its six-dollar opera, one better by raising the price of orchestra seats to \$7.50 for the evenings on which the Russian ballet appears. Fresh from exuberantly joyful Parisian audiences, this company of the Czar's dancers, headed by the marvelous Nijinsky and the beautiful Karsavina, made their London reappearance in a triple bill, "L'oiseau de feu," "Carnaval" and "Thamar." Two evenings later their program was preceded by Wolf-Ferrari's one-act "Secret of Suzanne," given by Lydia Lipkowska, Mario Sammarco and Signor Ambrosini. One stain on the Russian company's season in Paris was the over-realistic Nijinsky's suggestive materializing of Debussy's charming fantasy, "L'Après-midi d'un faune," and it is scarcely within the bounds of probability that an exhibition which proved too voluptuous for the Paris public will be repeated in London.

The return of Tetrassini moved the management to restore "The Huguenots" to the repertoire, thus varying the monotony of Emmy Destinn's duties by giving the Czech soprano the opportunity of singing *Valentin* once more, to Tetrassini's *Queen*. Also the old-fashioned Meyerbeer opera, with its hollow brass and tinkling

cymbal, occasioned the reappearance at Covent Garden after a long absence of Pauline Donalda, who has been giving more attention of late to oratorio and concert work than to the opera stage. Paul Franz, the Paris Opéra tenor; Vanni Mar-



Musical Notables Nearing European Shores

This group, photographed aboard the *Kaiser Wilhelm der Grosse* last month as that steamer arrived abroad, includes, reading from the left, Walter Henry Rothwell, conductor of the St. Paul Symphony Orchestra; Arthur Nikisch, conductor of the Berlin Philharmonic Orchestra; Efreim Zimbalist, the violinist; Elena Gerhardt, the *lieder* singer; Fritz Sturmfels, the tenor who appeared in "Baron Trenck," and, seated, Elizabeth Rothwell-Wolff.

coux, Mario Sammarco and Vittorio Ari-mondi had the principal male rôles.

"Louise" was welcomed again with delight undiminished by the performances the Charpentier work received at the rival house during the Winter. The cuts made in the Hammerstein production were restored, and with Franz as the *Julien*, Marcoux as the *Father*, and Mme. Bérat as the *Mother*, Minnie Edvina, who has had unusual opportunities this season, appeared in what is considered her best rôle by the *Observer's* critic, who pronounces this lyric idealization of Montmartre "unquestionably the finest opera of later years of which we English have been vouchsafed performance, and our appreciation is shown in no perfunctory fashion."

At the London Opera House Mr. Hammerstein, sitting amid the debris of his first experiment with native British opera, and with his house open every night of the week excepting Sunday, proceeds with eternal repetitions of "Faust," "The Tales of Hoffman" and "Don Quixote," with more and more infrequent lapses into the conventional prima donna repertoire for Felice Lyne's special benefit.

BUSONI has spilt his first ink on a new work for the lyric stage that is described as a "Mysterium" in the form of a music drama. It is arranged in three

scenes and is to be called "Das Geheimnis." Since the fiasco of his first opera, "Die Brautwahl," in Hamburg, there has been little inclination shown by managers in other cities to give the work a fresh opportunity, but the pianist-composer has not been slow to learn the lessons to be learned from the failure and now he has undertaken to mold it into better form for a hearing at the Court Opera in Mannheim in the Autumn.

Conspicuous among the concert engagements Busoni has made for next season stands a cycle of eight programs he is to give in Milan, in the course of which he will offer a comprehensive summary of representative pianoforte literature.

TO those who have followed Frieda Hempel's career the participation of the new Metropolitan soprano in the recent Wagner Festival in Budapest, where she sang *Eva* and *Elsa*, occasioned no sur-

however, the inclusion of a group of modern songs, for which the American soprano's trusty associate of long years' standing, Romaine Simmons, took his place "at the piano." Two Japanese songs by that local-atmospherist, Charles Wakefield Cadman, headed the group—"When Cherries Bloomed" and "At the Feast of the Dead."

A delicate compliment to a sister pianist was discernible in Tina Lerner's London recital program of a few days since. Between the Liszt "Ricordanza" and the Tschaiakowsky-Pabst "Eugen Onegin" Paraphrase the young Russian sandwiched Arthur Hinton's "Étude Arabesque," introduced and heretofore played only by the composer's wife, Katharine Goodson.

Raoul Laparra, composer of that operatic success of a day, or night, and a gruesome one at that, "Habañera," crossed the Channel with his brother, Edouard Laparra, the other day to introduce himself as a pianist and his brother as a violinist in the English metropolis. A sonata of his own for piano and violin figured on the program.

The Swiss composer and conductor, Gustave Doret, took Arthur Nikisch's place at the head of the London Symphony Orchestra for its thirteenth concert. Paderewski, as the soloist, made his only concert appearance of the season there, with Chopin's F Minor Concerto as his vehicle. Saint-Saëns's Third Symphony, in C Minor, was the principal orchestral work given.

HERE are qualms for the concert pianist, for isn't it only too evident that his species is doomed to become as extinct as the dodo? Hearken to this tale of ill omen. There was given in London the other day a concert at which Arthur Nikisch conducted the London Symphony Orchestra and Elena Gerhardt appeared as a soloist. Thus far there is nothing extraordinary to comment upon. But there were two numbers on the program, the Grieg Concerto in A minor and Liszt's "Hungarian Fantasy," which obviously required a pianist. And lo! there was none.

The omission had ghastly significance, for instead of a virtuoso of wide renown or even the narrowest obscurity, a mechanical piano player provided the pianoforte part. As it was used also to play the accompaniments to three songs by Hugo Wolf and Strauss sung by Miss Gerhardt the personal accompanist likewise was eliminated, which suggests that if the concert pianist is destined to be engulfed in the waters of mechanical ingenuity he may depend upon having the accompanist's company. Some light is thrown, however, on the *raison d'être* of the concert, incidentally dissolving into thin air the bogies begotten of non-explanation by the announcement that the company responsible for the piano player used had placed "a limited number of free reserve seats" at the disposal of readers of the leading daily papers.

FRANCE'S new ultra-modern genius with the Italian name, Ernest Fanelli, finds it difficult to adjust himself to the sudden barometric change in his estate. After eighteen years of hack work for others, barren of original creative activity, and nearly half a century of poverty's oppression, the roseate tints of the future's smiling promises seem to him as a part of a dream or a fairy story. He is modest in his desires. All he wants, for the sake of his own health and that of his family, is a little competency that will enable him to work at ease. First he plans to finish the two last movements of his symphonic tableaux on the "Roman de la Momie" of Théophile Gautier; then he hopes to write a lyric drama based on either Dante, Rabelais or Edgar Allan Poe, his three literary idols.

Despite his Italian name, Fanelli, born, as he was, in the Montmartre district of Paris, is essentially a Frenchman. His father left Italy because of political unrest and made his home in Paris, where for thirty-five years he was in the service of the Bank of France. When he died he had little to leave to his son excepting an example of probity and good conduct. Young Fanelli, who supported himself for the most part by playing in theater orchestras, had composed the first four of his projected six "Roman de la Momie" tone pictures when he was twenty-two. Con-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

tinuing to earn his livelihood by playing in orchestras he at length came under the baton of Lamoureux and remained with him up to the time that conductor revolted and flooded Paris with Wagnerian opera. He was in the orchestra at the first Paris performance of "Lohengrin."

However, as *Le Monde Musical* tells his history, Fanelli did not cease composing. A holiday in Bourgoigne suggested to him a series of "Pastoral Impressions," finished in 1890, comprising no less than thirty-two little pictures ranging from "Dawn" to "Night," more than two hours of music. This voluminous work was sent to Lamoureux, who gave it to Chevillard to examine in the first place. He acknowledged its worth, but returned it to the composer.

Then Fanelli married and became the father of two children. The meager pay of an orchestral player was not sufficient to bring up his family. One night, when leaving the Opéra Comique, where he supplied the "additions" by playing the celesta, the glockenspiel, or the bells, he went and donned a red dress in the band of Peder Moller, at the Café au Paris. His evenings brought him \$4, but when, after his two hours in the morning, his day was over, he could no longer return to Colombes, where his wife and children were lodged, so he went back to the little room he had hired near the Place Clichy—at any rate, during the busy season, he did not fail to sleep and to see the day dawn on the hills of Meudon.

And that lasted for ten years! After that things were worse. An illness brought on by so much night study and fatigue deprived Fanelli of his employment. He had to become a convict, and it was as a copyist that his friend Vizentini presented him to Pierné, a little more than a year ago.

AN unrestrainedly hilarious audience in these days of blasé concert-goers would be worth going as many miles to see as a certain famous Gilbertian elbow; but it seems that Londoners were privileged to witness so refreshing a spectacle at a concert given in one of their halls the other day by Percy Grainger, the young Australian pianist who could boast of Grieg's personal interest and friendship during the latter years of the Norwegian composer's lifetime and who has been attracting attention latterly by his propagandism for folk-music.

The program on this occasion bristled with quaint turns of phrase and terminology, for this pianist is a purist, and in his sedulous avoidance of the Romance tongues he disdains to use such terms as "quartet," "quintet," "salon music," and so forth, but prefers, instead, "string four-some," "wind five-some," "room-music." He elects to call violas "middle-fiddles" and cellos "bass fiddles," while the xylophone figures as "hammer-wood." Why the bassoon is not called "bass wood-pipe" or the horn "bent brass-pipe" does not appear, as the *Musical Standard* complains.

Mr. Grainger, the same periodical continues, is "an uncompromising folk-songster and either uses folk-tunes, or imitates them in all his works. The 'Mock Morris' and a clog-dance, 'Handel in the Strand' (both described as 'Room-music Tit-bits'); two folk-songs—an arrangement of 'A Poor Soul Sat Sighing' and a Lincolnshire example, 'Died for Love'—and a setting of Swinburne's 'Reiver's Neck-Verse'; and a 'string four-some' on Irish airs entitled 'Molly on the Shore'—these seemed less obviously directed to the endeavor merely to startle than the rest."

The grand "All-some" with which the concert ended, gave everybody something to do. It is described as a "Scotch Strathspey and Reel inlaid with several Irish and Scotch Tunes and a Sea Chanty," for four men's voices, flute, oboe, clarinet, bassoon, baritone, English concertina, hammer-wood,

two guitars and eight strings. "It is a successful experiment in parlor corybantic and imported into the demure atmosphere of the Æolian Hall more than a suggestion of dock-side ale-bars and their emotional expression—a delirious medley of dance and sing-song that quite justified itself."

* * *

TOO much Cantor has stirred up the Jewish population of London to such an extent that the success on the concert stage there of both Sirota, the Chazan of Warsaw, and Cantor Steinberg of New York, has been seriously prejudiced by what the public reads as professional rivalry between the two, especially in view of the fact that each is heralded as the most widely known and distinguished "sweet singer of Israel" in his own field.

London Jewry, according to the *Musical News*, is not only divided over the problem of which to support, but over the question whether it is ethical for the incumbents of high offices in their synagogues to give public concerts at all. The current issue of the *Jewish World*, the *Jewish Journal* and the *Jewish Express* have much to say in support of both of the visiting cantors, particularly the American, while the *Jewish Chronicle* devotes pages to editorial denunciation of "the profaning of the Jewish ministry" and to communications received in support of that view, and appeals to Jew and Gentile alike to discourage "these outrages on Jewish sentiment." The agitation has spread to the clergy, who have voted to accord no official reception or welcome to either visitor.

Sirota gave practically the same program at his Albert Hall concert as he gave on his first appearance in New York last Winter. Assisting soloists were a thirteen-year-old Hungarian violinist named Gyrafas, a product of Hubay's training, and Ruth Vincent, of "Veronique" fame, who chose the "Mad Scene" from Thomas's "Hamlet" and "Dich theure Halle" from "Tannhäuser" as her program numbers.

* * *

ALREADY the English vaudeville parodist has swooped down upon Wolf-Ferrari's last opera. But it is a tribute to the commotion created in London's opera-going circles by "The Jewels of the Madonna," as placed on exhibition at Covent Garden for the first time three or four weeks ago, that a "pseudonymous" writer, "Aitch Bee," has devised a sketch for the variety stage to be called "The Jewels of My Donah."

J. L. H.

Musical Union Raises Salaries

The war between theatrical managers and orchestra musicians, which has been going on for some time, became more acute this week when the Musical Union increased the musicians' salaries on an average twenty-five per cent. Some of the managers have been combating what they consider the unreasonable demands of the union by eliminating the orchestras from the theaters which house legitimate plays and substituting chimes or some mechanical device for producing music. In spite of the surfeit of theaters in New York and the Presidential campaign, with its attendant slump in the theatrical business, the musicians have chosen next Fall for the time to demand an increase in salaries. Thirty dollars a week is the minimum which the union will permit one of its members to accept for playing at performances of a musical comedy. The musicians are now waiting to see what will be the next move of the theatrical powers.

Mozart's "Don Giovanni" is still the best selling of the old operas in France, says a Lille newspaper. There is no French musical home complete without a copy of the score.

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Popular Chicago Critic Is a "Real Musician"—His Compositions Recognized Throughout the Country—A Devoted Student of Medicine in His Spare Hours

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 22, 1912.

ONCE in a long while and far too seldom the mantle of a critic falls upon a real musician—and the result is naturally a real critic. (No disparagement implied as regards any real critics who are not musicians—if such there be.) But in Chicago there dwells a prolific quill driver, of whose activity as a critic nine-tenths of our musical population will probably be surprised to learn, and of whom the other one-tenth, namely, the Chicagoites themselves who know him so well as the music scribe of the *Record-Herald*, may be surprised to hear spoken of as a composer of note—but as such his name is first recognized in all parts of the country.

I found Felix Borowski the other noon in a pleasant corner of Dr. Ziegfeld's Chi-

and the would-be varieties. Strange too, that a man of so eclectic tastes and varied gifts should find most fitting outlet for his particular sense of humor through the music columns of a daily gazette, but the web of fate weaves strangely for those who follow the lines of least resistance—and more strangely for those who don't.

A sense of humor and an Englishman, you say? Unbelievable, but true! It must be confessed that Slavic blood flows through those English veins; and a decade or so of Americanitis undoubtedly contributes its share, at that. Organists who know Borowski by his two excellent sonatas and the later suite for organ will begin to plume themselves over this accomplishment of a fellow organist, but their hopes are doomed; Borowski is not an organist. He did take a few lessons once, but the prospect of unbroken years of Rinck's "organ school" brought quick and decisive rebellion. Perhaps it was under old father Best's tutelage; if so, the source of inspiration for some of his present caustic declarations is discovered.

A volume of back numbers of a now forgotten Chicago musical magazine called *The Philharmonic* comes to hand from a widely divergent source, and in it can be seen the first steps in the evolution of this "composer-critic" of to-day. The magazine was fathered, along with many another musical project which contributed to the development of the musical Chicago of to-day, by Dr. F. Ziegfeld, to whose untiring energy the present Chicago Musical College stands as a fitting monument. In this magazine was a department entitled "Unconsidered Trifles," in which the future scribe of the *Record-Herald* considered everything from "polygamy and the point of view" to an Aberdeen critic à la Paderewski, and under this heading a considerable amount of "critical effulgence" was wasted upon the desert air.

But lest you get a false impression, let us say right here that Felix Borowski has no exaggerated idea of the personal equation in planning the product of his pen. He believes the mission of the critic on the daily press is almost first of all to write interestingly; else how can his paper hope to gain readers?

Again it is equally important that he deal justly—and herein is his greatness, for he is one of those rare few who can place their critical judgment above the influence of any personal or temperamental bias. His ideal is always to encourage, by pointing out what kernel of good is hidden among the chaff, and at the same time to condemn in friendly vein any manifestation of those tendencies to be eschewed. He does not seem to be inclined to demolish the aspirations of those who are just starting out in the race towards the goal of fame, even when, as is so often the case, they are but poorly prepared. On the other hand, presumptuous mediocrity has many times been made to feel the sting of his lash, though a delicious vein of subtle humor will often ameliorate the sufferings of those who are not too obtuse to comprehend it.

As to the educational aspect of the critic's work, Critic Borowski pays far more attention than is generally supposed. These touches are woven into the texture of his comment, now in caustic vein and again merely droll, but always so deftly as never to create a suspicion of the purpose which prompts him. The significance of the historic epoch and its influence in the molding of the work in hand is invariably in his mind when considering the merits of a performance. "Technicalities are unsuited to the columns of a daily



Felix Borowski, Music Critic of the Chicago "Record-Herald" in His Home Study

newspaper, although"—to quote his words—"they may not be out of place in a journal devoted to the tastes of people who read its pages in the same spirit as does the professor of pathological anatomy when he burrows into the columns of magazines that deal with arteriofibrosis or parenchymatous glossitis."

By not subscribing with greater enthusiasm to the tenets of one school more than to those of any other, Mr. Borowski is able to embrace the best from all. Perhaps for the encouragement of budding contemporaries, he likes to point out that the greatest of composers have sometimes written very poor stuff, even declaring that Brahms was the sole composer who never had reason to be ashamed of a single work that he set down. And Borowski is neither Brahmsite nor Wagnerian. Personal taste he realizes—must necessarily govern in large measure a critic's utterances, but since there is no fixed standard of musical beauty, even erudite reviewers must occasionally differ as to the plenary inspiration of Reger and Debussy and the rest of the moderns and semi-moderns.

It does not behoove us in his presence to dwell too largely upon the excellence of the literary style with which his utterances are clothed, excepting to say that it is one of the characteristics by which his writings may be distinguished regardless of whether they appear over his signature or not. A rather whimsical remark, "a music reviewer must have English literally at his finger ends," set forth a condition too seldom fulfilled; and it continued with a characteristic bit of irony, "if at the same time he knows nothing about music he will pass for a brilliant man."

The future of music in America, he wisely sees, lies outside the pale of the big concert halls. True appreciation of music must be cultivated in the home. Chamber music organizations, not for concert giving, but for private playing of the masterworks in ensemble literature, must become as general as they are now exceptional. The unmistakable viewpoint of the violinist is here apparent, but at that the correctness of his premise is equally unassailable. Yes, the cat is out of the bag; Herr Borowski was a violinist, and the violinists all know him as the perpetrator of one "Adoration," not the best of his violinistic writings, either. And he was the teacher of Gena Branscombe, whose three pieces for violin were first discovered and publicly commended by the present writer, long before he knew of this connecting link.

And withal, there never was a more

modest man, nor sincerely unassuming. His sneering references to his own works when performed at public concerts have been described by some as "cheap cynicism" and by others as "pose," but rather is it an evidence of a curious and ideal disassociation from self which permits him to treat himself as he treats others, and to regard his own artistic offspring as if they had been created by another.

Of Mrs. Borowski the world knows little, but the few who are able to speak with authority infer that much of the success of her versatile husband could never have been attained but for the inspiration of her intellectual comradeship. Just how much her pen actually entered into the work accredited to her husband, no one knows; but of this you may be sure—her known ability has not been entirely inactive, even if hidden for the most part underneath a domestic bushel.

Hobbies? Oh well, there are two little Borowskis you know, and besides, a cozy nook in the corner of the library where a book and a smoke and an easy chair make short work of the moments all too few which are allotted between times. And what the book he chooses, I'm sure he would not confess to you. Before divulging the secret, I recall how hard put to it the Max Reger enthusiasts of one German University were, when they could find no other expression for their desire of honoring him than the conferring of the degree Doctor of Medicine. Could this method be selected with "Dr." Borowski it would probably be more appropriately conferred than on many of the regular graduates from the medical schools, for Mr. Borowski's one all-absorbing refuge from the ills that pursue a music scribe and a teacher of composition is in the assiduous study of the science of medicine. He indulges in these clandestine propensities in the shelter of his private sanctorum where none can say him nay, but who knows what secret therapeutic lore may yet be rediscovered which will offset the germs indigenous to the musical profession—such as Amato's stage-fright micrococcus or the long-haired bacillus, or others whose name is legion?

A busy life, you say? But Chicago is a busy place, and drones are much out of place. New York is strenuous—that means nerve racking. Chicago is busy—that means the opposite. Earnestness pervades its artistic atmosphere, and the creative output of such men as Felix Borowski is a living commentary on the correctness of this diagnosis.

NICHOLAS DEVORE.



Mr. Borowski, His Son and Daughter, on the Roof Garden of Their Home

cago Musical College, after a morning's grind of consecutive fifths and blockheads, false relationships and diminished sevenths, until a crescendo-ing appetite made luncheon even more imperative than a discussion of the immorality of critical apostasy—whatever that may mean. And right here let it be said that although New York may boast of her Lüchow's or her Delmonico's and of what not else besides, when it comes to an atmosphere of classic intellectuality in which to imbibe—pardon me, to masticate, both problems of state and morsels of steak, Chicago leads the world with her Domain of Hieronymus, the Tip Top Inn, up next the roof of the old Pullman palace opposite the Art Institute on Michigan Boulevard. Hieronymus! Who says there's not magic in a name?

They say a facile pen does not necessarily imply an equal glibness of tongue, but once past the preliminaries Mr. Borowski proceeded to unburden himself of some remarkable utterances on the subject of music criticism and the particular doctrines of music critics—both of the real

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IN THE REALM OF LIGHT OPERA

American Managers Still Importing Foreign Operettas by the Wholesale, Despite Failure of Many of Them in the Last Season

By WALTER VAUGHAN

THE lovers of true light opera as distinguished from the foreign and home-grown brand of musical comedies which have for the last few years monopolized the American musical stage, have had a treat this Spring in the fact that no less than three famous comic operas have been successfully revived. Successful not only from an artistic standpoint but from the box office point of view as well.

The enthusiastic welcome accorded "The Pirates of Penzance," "Robin Hood" and "Patience," produced at the fag-end of a disastrous theatrical season, is indeed significant and seems to indicate clearly that not only is there a greater interest in comic opera than at any time during the last decade but that the vogue of the Viennese productions, with their inevitable waltz refrains, is on the wane. The lack of popular interest in these foreign musical comedies, or operettas, as their producers term them, was apparent throughout the entire season and though more than a dozen were produced only two met with any degree of success.

This fact seems to have had little if any effect on American managers, as they are already planning the production of a larger number of Viennese pieces than ever before and foreign composers and managers are working overtime turning out new works which, as soon as produced abroad, are eagerly gobbled up by Americans.

"Napoleon and the Fair Sex," by Heinrich Reinhardt, composer of "The Spring Maid," is said to have scored a big success abroad and is already being announced for America as a worthy successor to the operetta which created such a favorable impression in this country last year. There will also be a new work by Joseph Hellmes-

berger and Gustav Kadelburg, which is to be produced this month at the Carl Theater in Vienna, in which at present there is being sung "Der Liebe Augustin," Leo Fall's latest work. The latter is scheduled for an American presentation early in the Fall by the Messrs. Shubert, with Sam Bernard as star.

Franz Lehar's new three-act opera, "Lieutenant Gus," will be heard this Summer for the first time at the Theater an der Wien, and American managers are already bidding for it. A new one-act operetta, "Alone at Last," will also be sung at the same theater. Lehar's "Count of Luxembourg," a success in both England and the rest of Europe for the entire year, will be the opening production offered by Messrs. Klaw & Erlanger at the New Amsterdam Theater.

Bruno Granichstaedten, whose "Rose Maid" is still attracting large audiences to the Globe Theater, will furnish the music for a new piece in which Mizzi Hajos will be starred, and will also provide the score for "Madeline," a new piece to be offered at the Raimund Theater. Willmer and Bodansky have provided the book and lyrics for this work as well as for a new one by C. M. Ziehrer, composer of "The Kiss Waltz," one of many Viennese pieces that failed in America last season.

These are but a few of the foreign productions to be presented in America next season, but in the meantime the De Koven Opera Company will send on tour two companies playing "Robin Hood," which, judging from the wonderful reception this old favorite has met with in New York, will do much to awaken widespread interest in real light opera.

The Shuberts and William A. Brady will also begin a tour to the Pacific Coast immediately after the Gilbert and Sullivan Opera Company closes its engagement at the Casino. This company will present a repertoire of "The Mikado," "Pinafore,"

"Patience" and "The Pirates of Penzance."

Fred C. Whitney is contemplating a revival of Reginald De Koven's "Rob Roy" to be given early in the season in New York and afterward send on tour. Joseph M. Gaites, who produced Victor Herbert's "The Enchantress" last season, has decided to revive Mr. Herbert's "The Serenade."

The present engagement of "Robin Hood" at the New Amsterdam Theater will come to an end on Saturday. Florence Wickham, Bella Alten, Walter Hyde and Carl Gantvoort have canceled their bookings for Europe and will remain in New York. The other night the twenty-second anniversary of the first performance of the opera was appropriately celebrated, with the composer at the baton.

PHILLIS PARTINGTON, who came to the rescue the first night that "Gypsy Love" was presented in New York last Winter after Marguerita Sylva had been forced to retire, owing to sudden loss of voice, will sing the leading rôle in that opera next season, when A. H. Woods sends it on tour to the Pacific Coast. Miss Sylva, in spite of a successful season in light opera, has decided to abandon this field of work and will return to the grand opera stage.

THE new Emma Trentini light opera is not to be written by Victor Herbert after all. Arthur Hammerstein announced this week that her new starring vehicle, which will be called "The Firefly," is by Otto Hauerbach, with music by Rudolph Friml, a young Bohemian pianist and composer. Mr. Hammerstein, while in Europe last season, was attracted by the music of this composer, who then had two orchestral ballets, "Auf Japan" and "Heilfried," to his credit.

Both these are still being presented at the Dresden Hofoper. Mr. Friml was born in Prague in 1881. He studied at the Prague Conservatory and afterward devoted his efforts to concert work and composition. In 1901 he accompanied Jan Kubelik to this country and made several concert appearances.

He will sail for New York in two weeks to confer with Mr. Hauerbach.

ANTONIO D'ANNUNZIO, the composer, a brother of the world famous poet, Gabriele D'Annunzio, has just completed the score of a new light opera, the libretto of which deals with a popular subject. The music is said to be original and tuneful, and the orchestration such as a composer might write who would find himself equally at home in grand opera. Frank L. Freeman, newspaper writer, is the author of the book and lyrics.

\$25,000 Verdict Against Schumann-Heink's Son for Breach of Promise

TRENTON, N. J., June 18.—A jury in the United States Court here to-day returned a verdict for \$25,000 in favor of Johanna Alice Forner, of Dresden, Germany, in her suit for breach of promise of marriage against Hans Schumann-Heink, son of the prima donna contralto. The plaintiff, testifying through an interpreter, said that her acquaintance with Schumann-Heink began at the home of her mother in Dresden in 1909, when she was studying music. Following his promise to marry her she said that Schumann-Heink returned to his home in Singac, N. J., and, after the birth of their child, deserted her.

Alexander Heinemann's younger brother, Ernst Heine-Heinemann, also a baritone, was a recent concert-giver in Berlin.

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Comment of the Frankfurt Press

(As Ochs von Lerchenau "Rosenkavalier")

KLEINE PRESSE, May 11th.—"The art of Paul Knuepfer from the Berlin Royal Opera seems to be created for the part of the notorious Ochs von Lerchenau. Little as the composer has provided grateful, singable parts for his "Rosenkavalier," Herr Knuepfer knows how to exhaust the little that is contained in his difficult rôle to such splendid advantage for the voice that one is justified in speaking of his last night with the same admiration as of his dramatic impersonation of this crude stable baron, the drastic corners and edges of which he modified with excellent tact.

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Press Comments:

O. P. Jacob, Berlin Music Critic, says: "Clara Drew, the contralto, was the singer of special interest . . . on the evening of the Kaiser's Birthday. The large audience was enthusiastic over Miss Drew's voice and interpretations."

Berlin Continental Times says: "Miss Clara Drew . . . sang with perfect diction and very artistically songs by Brahms and Strauss."

Arthur Abell, Berlin Music Critic, says: "Clara Drew is a singer possessing a happy blending of voice and temperament. Her organ has the sympathetic dark timbre of the real contralto. It has been well trained and she sings with convincing dramatic fervor."

During the 1912 Spring Festival Tour of Victor Herbert Orchestra, the Raleigh News and Observer says: "Miss Clara Drew sang Bemberg's 'Jeanne d'Arc Aria' with orchestral accompaniment. Miss Drew was practically unknown to her hearers, but before she had fairly got into her first song she had the audience captured."

Little Rock (Arkansas) Gazette says: "Miss Clara Drew, with a voice of rare richness of tone, sang 'La Mort de Jeanne d'Arc' superbly, and was obliged to respond to an encore."

Jackson Ledger, Miss., says: "Special mention is due Miss Drew . . . who completely captured the audiences at both performances."

The Raleigh News and Observer says: "Miss Drew appeared in comparatively few solo parts, but those she sang were given in perfect style, notably the air, 'Oh, Rest in the Lord!'"

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BLUFF AS OPERATIC "OPEN SESAME"

How It Started Arthur Aldridge on Successful Career as an Interpreter of Gilbert and Sullivan Roles—An English Tenor Who Came Here with Music Hall Experience Exclusively

"GREAT are the uses of American bluff—even in my short stay in America I have learned that much."

This appreciation of one of the salient characteristics of Americans was delivered by Arthur Aldridge, who has been singing the tenor rôle of *Frederick* in the revival of Gilbert and Sullivan's "The Pirates of Penzance." Mr. Aldridge made the above observation in his dressing room at the Casino Theater while, with the aid of his "dresser," he was removing the grease paint and other evidences of his characterization of the pirate apprentice.

The English singer used his reference to the game of bluffing as an illustration of the manner in which he became known in the United States as an interpreter of the Gilbert and Sullivan operas.

"I came to this country," explained the tenor, "to play in vaudeville on the William Morris circuit, where I appeared in evening dress and sang English ballads and operatic selections. When Mr. Morris sold his houses to the Loew popular-priced vaudeville interests, I was unwilling to continue my contract on the 'small time,' and one of Mr. Morris's lieutenants finally brought me to the notice of the Winter Garden management, which engaged me for one of the Sunday concerts. I went on as Number 9 on the bill and my songs were so well received that the management sent for me in connection with the production of 'Pinafore.'"

"That is where the bluff came in. They asked me if I had ever played a part and I replied that I had. When asked if I was familiar with the Gilbert and Sullivan operas, I answered in the affirmative. Had I been truthful I should have admitted that I had never played a part in my life and had never heard a Gilbert and Sullivan opera. It was simply bluff, but a necessary bluff which I was bound that I would make good."

How He "Made Good"

How well Mr. Aldridge has succeeded in making good is attested by his success with the all-star organization which has been reviving an interest in things Gilbertian and Sullivanian. He was hailed as a welcome addition to the few satisfactory light opera tenors in America after his all-season's success as *Ralph Rackstraw* in "Pinafore." Upon the return of the "Pinafore" company to New York its members put on "Patience" after only twelve hours of rehearsals.

Mr. Aldridge's part in this opera was not very long, but his faculty as a "quick study" was tested in the rehearsals of "The Pirates of Penzance," which were

held during the few weeks' run of "Patience." The rôle of *Frederick* in the piratical satire is extremely long, but Mr. Aldridge "got up" in the part in short order, considering the limited stage experience which he has had. That the tenor's activities in the use of his memory are by no means ended was evidenced by the presence on his dressing room table of the libretto and score of "The Mikado," which the company is to revive for two performances on the last day of its New York engagement. This dressing room was typical of the unadorned quarters of the male members of the profession which generally lack the feminine touch of cosiness to be found in the rooms of women stars. Conspicuous among the



Arthur Aldridge, Leading Tenor of the Shubert Company, Which Is Reviving the Gilbert & Sullivan Operas at the Casino Theater, New York

articles which relieved the bare expanse of walls were a number of telegrams of good wishes sent to Mr. Aldridge on the opening night of "The Pirates," after the wholesome custom of theatrical folk.

One of these greetings was from a famous performer in the English music halls. "My experience previous to coming to America was gained in concert and music hall appearances," stated the singer. "It is a wonder that I ever drifted into singing, for my start in life was exactly that of the American millionaire. That is, I began as a poor boy near Birmingham, England, and my first occupations were

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the unromantic ones of selling newspapers and milk. Later I learned at least a dozen trades, but never did I have an idea of becoming a singer. To be sure, I had taken part in some schoolboy minstrel shows, giving performances in temperance halls. The accident of my becoming a professional singer, however, did not occur until one time when I was in camp with the local volunteers and happened to be singing in the canteen. One of the men who heard me asked if I wouldn't sing at his music hall in Birmingham, and as I got along all right, there was nothing to it but that I should keep right on as a singer."

Music Hall Experiences

Mr. Aldridge then appeared throughout Great Britain in Pierrot shows and in the "alls" until he finally drifted to London. Here the interest of friends brought him to the notice of influential people, with the result that he became a favorite in concert work and appeared with success at the great London music halls, such as the Palace and the Tivoli. It was at these theaters that the English artist was heard by William Morris and imported to America as a suitable headliner for his brand of vaudeville.

"Before my departure from London I had been studying voice production with Professor Darewski, and it was his intention to prepare me for Italian opera, but my trip to America interrupted this study. Fortunately I found a splendid vocal teacher in New York, Mme. Alice Parker, who has been coaching me in the big operatic numbers, and like most singers my ambition is to appear in grand opera."

By this time Mr. Aldridge had removed the last signs of his profession, and led the way across the deserted stage in front of the rows of crash-covered chairs whose occupants of an hour since had been defying the Summer heat by applauding Mr. Aldridge for his excellent singing in "The Pirates." K. S. C.

John A. Hoffmann in New York

John A. Hoffmann, the Cincinnati tenor who under the management of Frank E. Edwards has had a most successful season in the West, came to New York last week to remain for a part of the Summer. Mr. Hoffmann was one of the soloists at the famous "Messiah" performance in Lindsborg, Kan., this Spring.

Elvira Leveroni, the American mezzo-soprano, is singing at Covent Garden this season.

25TH ANNIVERSARY OF TORONTO CONSERVATORY

Dr. Fisher, Founder and Director, Honored by Graduates—Hambourgs Offer Prize to Composers

TORONTO, CAN., June 15.—To signalize the twenty-fifth anniversary of the establishment of the Toronto Conservatory of Music, which ranks second in attendance on the American continent, the founder and musical director, Dr. Edward Fisher, was feted last week by 200 members of the Alumni Association and their friends. A painting of Dr. Fisher was unveiled and Sir John Boyd, president of the Conservatory, spoke of the musical director as having a triple personal endowment; he was a natural musician, highly trained; he had an aptitude for business and finance; he had an instinct for judging men.

The death is reported at Vancouver, B. C., of Robert L. Shaw, who for thirty years was engaged in voice culture in Patterson, N. J., and who acted many years as conductor of the Philharmonic Society. For the last ten months he had been teaching on the Pacific Coast. His death came with great suddenness; he retired to his room complaining of a slight indisposition, but before a doctor could arrive was dead from a hemorrhage of the brain.

The Archbishop of Canterbury has conferred upon Percival Hilsley, a leading Toronto organist, the degree of Mus. Doc. (*honoris causa*). The memorial to the Archbishop was signed by the Archbishop of Ottawa and by five bishops of Canada and was presented by Dr. Albert Ham, president of the Canadian Guild of Organists.

The industry of the Hambourg family in stimulating Canadian musical life to new activities has already been manifest in various ways. Prof. Michael Hambourg and his distinguished sons, Boris and Jan, have just announced a new undertaking, which is no less than the offering of a prize for a Canadian composition for piano and violin or piano and 'cello. The composition closes on October 1 and is expected to attract the best efforts of musical artists in this country.

After many years of waiting and planning the University of Toronto has installed a new organ in Convocation Hall. It was opened by F. A. Moure, bursar of the University and organist of St. Basil's Church. The instrument is of four manuals, has seventy-six speaking stops and a comprehensive array of combination and mechanical stops. R. B.

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ARE MUSICIANS SAFE FROM INROADS OF SCIENCE?

By ROBERT GRAU

PERHAPS in no other branch of the field of public entertaining is there such indifference to scientific encroachments as in the distinctly musical field. Up to now the theatrical profession alone has awakened to the seriousness of the situation resulting from the tremendous vogue of the theater of science, which in this second decade of the twentieth century has changed the theatrical map, has converted one-third of New York's playhouses into temples of the silent drama and has brought about the most disastrous theatrical season in thirty years.

The possibility of witnessing in one entertainment the art of two such famous actresses as Sarah Bernhardt and Gaielle Réjane in the rôles that gave them their fame at an admission price of twenty-five cents shows what can be done in the field of the drama, and that the musical world will not long be immune from the same influence has been clearly prophesied by Thomas Alva Edison, who not long ago predicted that, within a very short time, the workman would be able to lay down his dime at the box office of the theater of science and in return witness a rendition of grand opera with the world's greatest singers in the cast and with voices and orchestral effects effectively synchronized with moto-color pictures—a veritable conquest of the arts of music and the drama.

Musical artists of the first grade have been consoled for the advent of the phonograph in their realm because they themselves have profited from the preservation of their vocal and instrumental records, but the rank and file in the musical field are well aware of a lessened demand for their services. Hundreds of minor grade soloists who were wont to earn fair incomes at the Summer resorts have discovered that the phonograph and its remarkable musical programs available by the expenditure of a few dollars for records have ended the demand for their personal services almost entirely.

And now comes the simultaneous announcement from three different inventors that all of the problems confronting them in an effort to synchronize perfectly the two inventions have been solved. Mr. Edison states that the cinophono is now complete and in the Fall will be given to mankind. Mr. Gaumont, one of the master minds of France, who has been laboring for years along similar lines, has already marvelous results, while an inventor in Holland has created a sensation by pre-

senting on the motion picture screen the entire grand opera of "Aida," while an invisible phonograph of tremendous volume has been so carefully prepared by the singers and orchestra that the union of the sound and action is perfect.

Can any one doubt the effect that the successful outcome of these scientific experiments will have in a country where only five or six cities of a million or more inhabitants are privileged to have grand opera at all?

Of course there are many who will shake their heads, but it was the same two years ago when the theatrical managers decried the moving picture and called it a temporary craze. These same managers are now falling over each other to secure priority of rights to the many offerings on the screen now to be released.

However, there are always to be found men who see the trend of a mechanical and scientific era, and among them are those who believe that the advent of these new mechanical devices will constitute an epoch in music.

Whether or not the heartrending spectacle that has been on view on the dramatic "Rialto" the past year is to be reproduced in the musical world is something that the next year may better determine, but there is nothing to indicate that musicians are wholly immune from the influence of the onward march of science.

Song Compositions by Young Pianist in Buffalo Recital

BUFFALO, June 19.—Mary E. Case and Martha Renwick, piano pupils of Angelo M. Read, the Buffalo teacher, offered individual programs of keen interest on June 18. Besides Miss Case's artistic piano numbers she appeared on the program as the composer of three pleasing songs, which showed the excellent results of her study in composition with Mr. Read. These songs were "Die Herze Blume," "Cupid and the Dial" and "On the Banks of the Dee," sung most effectively by Mrs. Henry Weld Newton, soprano. Miss Renwick's playing disclosed a talent for detail in technic, a fine sense of rhythm and well-controlled emotion.

Edward Lankow's Summer Abroad

LONDON, June 11.—Edward Lankow, of the Boston Opera Company, who has been singing with his customary success in London during the season, closed his engagement with a concert at Birmingham, where he was soloist with the London Symphony

Orchestra. He has visited Germany and sung several "guest" performances at places along the Rhine. Mr. Lankow expects to spend the Summer in Sweden and will return to America early in the Fall to fill a number of concert and recital engagements prior to the opening of the opera season in Boston in November. R. L.

Fred Pelham Arranges for Presentation of "A Lovers' Quarrel"

Fred Pelham, manager of the Redpath Musical Bureau of Chicago, made a flying visit to New York last week to complete details for the presentation of Parelli's "A Lovers' Quarrel" in the concert field next season. For this purpose he engaged four soloists.

Mr. Pelham spoke enthusiastically over the prospects of the forthcoming musical season from the managerial point of view. The bureau will present Fannie Bloomfield Zeisler, the distinguished American pianist; Edmond Warnery, the French tenor of the Chicago-Philadelphia Opera Company; Carolina White, soprano of the same company; the Bruno Steindel Trio, Grace Hall-Riheldaffer, Violet Clarence, and for the season 1913-14 Francis Macmillen, the eminent violinist.

Dr. Adam Geibel Bound for the Continent

Dr. Adam Geibel, the eminent organist and composer, of Philadelphia, sails for an extended European trip on June 29 aboard the *Zeeland*, accompanied by his daughter, Mrs. Kathryn Geibel-Steele.

Dr. Geibel is a striking example of what wonderful things can be accomplished under the handicap of blindness. He lost his sight when a child, but this did not deter him from securing a thorough musical education. He has a wide variety of talent, both as an organist, as a teacher of music to the blind, as a composer in many forms, both vocal and instrumental, and of late years as a lecturer on hymnology.

Late Spring Tour for Beatrice McCue

Beatrice McCue, contralto, just returned from a tour which included a number of appearances in Cleveland and Toronto. She left last week for another tour, which will include appearances in Norfolk, Conn.; New York City, Buffalo, Philadelphia, Baltimore, Akron, O., which is her home town, and Detroit. Miss McCue will spend the balance of the Summer motor-ing through the Middle West.

The Berlin Komische Oper as such has reached the end of its career and has been taken possession of by a dramatic company.

WAGNER OPERAS IN ENGLISH

Aborns to Present "Flying Dutchman," "Tannhäuser" and "Ring"

Each year Milton and Sargent Aborn add the works of some modern composer to the repertoire of the Aborn English Grand Opera Companies. While Puccini, Mascagni, Humperdinck and other modern masters have been well represented in their offerings, the only work by Wagner that has appeared in the list is "Lohengrin," and while this opera did not attract large audiences when first given by them four years ago, its drawing power has increased with each succeeding season until it has become one of the strongest attractions of their repertoire. The record of this particular work in the Aborn career demonstrates a steady growth of interest in Wagner, which has induced the Messrs. Aborn to start preparations for the production of more of his works in future seasons.

"The Flying Dutchman," which has never been given in English in this country, will be added to the Aborn repertoire as one of the novelties of their Spring season of 1913, and "Tannhäuser" will also be revived in English at that time.

The features of the Spring season of 1914 will be the presentation of all four operas of Wagner's "Nibelungen Ring"—"Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung," all in English. Arrangements have been made for new translations of all of these operas in accordance with modern ideas of vocalization, and Carlo Nicosia, the conductor of the Aborn forces, is spending the summer in reducing the orchestrations to fit an orchestra of fifty musicians. "The Flying Dutchman" will be given a spectacular production for which the scenic models have been made by Theodore Reisig, who built the Hammerstein productions.

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PATHFINDERS OF RUSSIAN MUSIC

How Glinka and Dargomijsky Blazed the Way to Nationalism—
Their Lives and Artistic Ideals Closely Associated—Folk
Music the Foundation of Their Compositions

By IVAN NARODNY

AS there is a strong tendency among Russian composers to return to the fundamentals defined by Glinka and Dargomijsky, the two fathers of the Russian lyric art, it is well to make acquaintance with the methods and motives of these two. Russian musical conditions in the first half of the last century were very much like those in America at present. There had been a number of conspicuous composers before Glinka, but their works were as little Russian in character as Puccini's "Girl of the Golden West" is American. Glinka and Dargomijsky made a striking move by coming out boldly against foreign influences in Russian music. "Russia shall have its music independent of all conventions and traditions and it shall be a music of the masses," they said.

Naturally their first attempts were ridiculed by contemporary salon critics and snobbish concert habitués, who treated them as two "moujik-maniacs," or degenerated dilettantes. Russian opera at that time was purely Italian and German, Russian salon music was French. An attempt at something truly national in character was considered low and undignified. As in this country now, the masses were satisfied with foreign concoctions and a miserable mixture of folk-song and ragtime. Glinka, encouraged by Shukovsky, the famous poet of that time and the tutor of the heir-apparent, later Czar Alexander II, published in 1833 the first volume of his songs and romances, based purely on Russian themes. As Glinka was merely a young nobleman without any systematic musical training and of no standing, his compositions were taken condescendingly. High society made fun of him and the press ignored his efforts altogether.

At the end of the same year Shukovsky, whose apartment at the palace was a rendezvous of the artists and other free spirits of the time, suggested to Glinka that he compose an opera, using the rich material in the ballads, dances and orchestra pieces he had ready. "But I have no libretto," objected Glinka. "I will write you a libretto from what I know of your material and you may entitle it 'A Death for the Czar,'" said Shukovsky. However, Baron Rosen, the private secretary of the young heir-apparent, wrote the libretto under the supervision of Shukovsky and Glinka changed the title to "A Life for the Czar." When the opera was produced in 1837 for the first time in St. Petersburg, the Czar was so enthusiastic about it that he appointed Glinka conductor of the court choir, a position that gave him standing and independent means of livelihood. This opera of Glinka's so defied the conventional ideas of the average musician and music lover that they fought the reformer with redoubled vigor.

Fortunately, however, the Czar, and especially the young Czarévitch, were on the side of Glinka, so that all intrigues against him failed. Meantime he had composed several songs and a large number of hymns, as well as two excellent orchestra pieces, "The Spanish Overture" and "Kamarinskaya." But he was a born genius in writing vocal music. In 1842 he finished his second opera, "Russlan and Ludmilla," which, however, failed to arouse the enthusiasm that his first opera had created, although in many respects it is superior to the other.

Glinka and Dargomijsky met often and became close friends, as their aspirations were the same. While Glinka had reached the goal of his ambition socially through his official position, although the professional musicians never took him seriously, Dargomijsky was a mere clerk in the treasury department and composed only

during his free hours and for his own pleasure. Like Glinka, he published a volume of songs and ballads on folk themes, which were still more national than those by Glinka. Dargomijsky was more melancholy and romantic than Glinka; one feels in his vocal compositions a more direct in-



Mikail Ivanovitch Glinka

fluence of the folksongs. "Glinka is a poet of the nobility, I am of the peasants," was the way Dargomijsky defined the difference between Glinka and himself in his letter to Cavoss.

In 1842 Dargomijsky resigned his official position to devote his time exclusively to music. His first opera, "Esmeralda," had a great success in Moscow, and "The Triumph of Vachka" followed soon after. It was only when Dargomijsky began to work on his "Russalka" that he decided to follow the example of Glinka and compose only on folk themes in his operas as he had in his songs. When Dargomijsky's "Russalka" was first produced in St. Petersburg, in 1856, the composer was hailed as the spiritual hero of the country and the Czar at once appointed him director of the Imperial Musical Society. His last opera, "The Marble Guest," was produced after his death and after the music had been worked over by Rimsky-Korsakoff.

Very remarkable was the historic discussion between Glinka and Dargomijsky in regard to what may be stamped as the national element in music and its artistic significance. As the question concerns composers of this country at present, I shall reproduce the essential parts of it:

Nationality in Music

"Music, like painting, is more vigorous and more individual when it is national," said Glinka at a gathering of literary men and other artists at the apartment of Shukovsky in the Winter Palace. (This passage was copied by the writer from an unpublished document in the archives of the Russian imperial family.) "We like individuality in life and literature as in all art and politics. Why should the world not cling more to the ethnographic than the cosmopolitan ideal? The tendency of Italian, German and French music is cosmopolitanism, and eventually you will hardly be able to point out that this is a piece by an Italian or that by a German. But now, for instance, take the case of painting in the Netherlands in the time of Rembrandt or in Italy in the time of Michelangelo and you will find it ethnographic in spirit. That is the very thing that has made these paintings powerful."

"But what do you prescribe as a purely national element in music?" asked Dargomijsky.

"It is the expression of the soul of the people as a whole," replied Glinka. "All beauty must be subjective, when it is pure art. The purely intellectual element in art kills its power. We imagine the average Englishman as ponderous and deliberate in manner. A Latin type is the very opposite—vivacious, quick and gay. The Slavic type is brooding and extremely emotional. But if we should mix all those types for a few generations on a new continent, like Australia or America, we would find a new ethnographic type, which, I am sure, is not a mixture of Englishman, Frenchman and Russian, but something entirely different. A distinctive type of music should follow. The tempo of music must correspond to the tempo in life. Our duty is to speak for all the nation. We must be direct, simple and inspiring for all, whether of high degree or low."

A Turning Point

This particular discussion represents a turning point in Russian music. Glinka and Dargomijsky undertook to carry their idea into practice, in spite of all objections of their contemporaries. They were astonished at the enthusiasm with which the masses followed them. It was only lack of the necessary technic that prevented both composers from accomplishing much more. Tschaikowsky even went so far as to complain bitterly that Glinka and Dargomijsky were lazy and produced too little, but he did not sufficiently consider the fact that both were greatly hampered by lack of musical education. Whatever they created was a work of inspiration, for Glinka used to say often:

"I compose only when I feel that a melody has begun to haunt me so much that it makes me uncomfortable. As soon as I have written it down, I have peace until a new combination emerges and I have written it down in the same way. Composition with me is a strong spiritual urge. It possesses me like a mania and I should go crazy if I could not give expression to that demand of the spirit."

As interesting as were the characters and ideals of Glinka and Dargomijsky, so also were their lives. Mikail Ivanovitch Glinka was born May 20, 1804, in the province of Smolensk, and his father, a wealthy nobleman, sent him at the age of thirteen to be educated in an aristocratic college in St. Petersburg. The young man was intended for the civil service of the government, but loved music so much that he neglected his other studies and took lessons in piano and theory of composition from various prominent teachers of the capital. Graduated in 1824, he tried to get a position in the treasury department, but, failing this, continued to study music.

In his love affairs Glinka was just as

unfortunate as Tschaikowsky. The girl he had begun to love passionately married a man of a more promising social career. In extreme despair Glinka determined to ignore sentiment and so married another girl. But his married life was unhappy and the couple were divorced by special permission of the Czar, to whom Glinka frankly explained the situation. Soon thereafter Glinka eloped with the wife of a general of the court, but scandal was avoided, as the couple were separated violently by the police. After this the composer fell into a mood of desperate indifference and, like Tschaikowsky, his health was undermined by continual suffering, until he died in Berlin in 1857. But, strange to say, the family troubles of Glinka did not affect his compositions in the same way as Tschaikowsky's were affected, for there is nothing extremely sad in his works. An air of sentimental romanticism emanates from his operas and minor vocal works. Like Rubinstein, he is Byronic and Oriental in style, but his compositions are far more individual than Rubinstein's and his songs have the emotional power that makes Tschaikowsky's works so unique and overwhelming.

Quite different was the life of Alexander Sergeyevitch Dargomijsky. Born, February 2, 1813, in the province of Tula, he was the son of an official who lost his property and position in Moscow when Napoleon occupied that city. The boy grew up under very miserable financial conditions and the only education he received was given him by his parents. Being poetic and musical in nature, Dargomijsky composed songs to his own words, after he had taken only a few lessons from his parents in music and literature. When he got a position in the treasury department in St. Petersburg his first move was to take music lessons during the Winter and travel in the villages during the Summer vacation collecting folk-songs and folk-dances. This made him at heart more national than Glinka, and he was far more melancholy and emotional. His song, "Heavenly Clouds," is one of the most beautiful creations of Russian music. Not less fascinating are the airs and choral numbers in his opera, "Russalka." Its expression of sweet sorrow and its poetic spirit make his opera in many ways superior to those of Glinka. Dargomijsky always avoided realism. "Music on the stage must be symbolic," was one of his great principles, and it has made him more an example for modern Russian opera composers than Glinka.

Like Glinka, Dargomijsky was unhappy in love. The girl whom he loved for a long time was arrested as a revolutionist, exiled to Siberia and died on her arrival there. Another whom he learned to love some years later betrayed him before their betrothal, and this led him to say that there was no loyalty among women.

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IMITATIVE OPERA

In a critical report from London concerning Joseph Holbrooke's opera, "Children of Don," there occurs the following inevitable and damning statement:

However, there are rich passages in the orchestration.

It is the story that we have become so used to in these latter years. If there is nothing else that may be enjoyed in the newer operas, at least there are "rich passages in the orchestration." We seldom hear anything of beauty of melody, or of the human side of the work, its human significance as a story or a drama, or the moving quality of particular scenes.

There is only one excuse for such a thing, and that is no excuse at all, being merely an attempt of the composer to justify himself by pointing to the typical orchestration of the day, which is, of course, that of Richard Strauss. He feels that whatever else he may be backward in he must not be backward in Straussian orchestration. That would be the unpardonable sin.

Unfortunately, this whole tendency represents merely a phase of barren imitation in art, which can lead nowhere. A wave of realism and materialism has passed over music, leading undoubtedly to an enhancement of its purely tonal values, from the physical standpoint of sound, and this evolution has undoubtedly been carried farther by Richard Strauss than by any other. It can scarcely go further. The more immediately human values in music have suffered under this mass of orchestral tinsel, but sooner or later they must come to the surface again.

Progress in music to-day is not to be gained by imitating or by out-Straussing Strauss. New music will win, not by being like Strauss's, but by being very different. All real progress must be creative and dare not smack of imitation. Consider how new, pioneer, and daring for their time were the works which stand out to-day as human, the works of such men as Dante, Beethoven and Wagner. Unless a creative artist to-day finds himself doing something so different and radical that he is regarded as a madman he should have little hope indeed that his work will ever amount to anything. This is not, however, a brief for the Futurists. Progress may be, and usually is, startling indeed; but mere wildness is not progress. The moment a man finds himself doing anything that admits of comparison with other works he may decide at once that he is neither himself nor anyone else, and

that he is doing nothing worth while. The closer his music stands to the great ones, or more likely one, of his day, the more imitative he proves himself to be, and the less creative, and only the creative lives.

As to the text of the "Children of Don," one must be lacking in humor to bring forth another trilogy at this day, of which the motive is the rebellion of man against the old gods, and which has a central symbol giving unlimited power and carrying a curse. From this distance it looks apish, and it appears not to have looked otherwise to those on the spot.

OLD TUNES FOR NEW

The New York Times of recent date inquires editorially into the relative merits of old and new popular music. Says the editor, there has been a revival of some of the older songs "in places where the habitually careless, and others seeking to shun care, congregate at night in search of some equivalent for happiness," thus causing the curious to have some misgivings as to how the editor spends his nights.

The editor cites as a parallel phenomenon the revival of operas by DeKoven and Sullivan. He makes the point that only the best of the lighter music of any past age will bear revival, and that when it is revived it will generally be found to be better only than the worst of contemporary music. But he holds that, as a whole, the best of modern light music is more in keeping with the sentiment, spirit and humor of the present time.

Most pungent is his reference to "tunes which have their architectural counterparts in one-storied shanties with flat roofs," which, he says, are "objectionable for their poverty of form and content when new, and are scarcely bearable when brought forward as pseudo-antiques."

This brings up the question of the fate of our popular songs that have more or less deeply touched the nation in the last thirty or forty years, or more. One wonders whether the attempted revival of the older songs will bring forward some of exceptional melodic merit which shall enable them to survive, as some of Stephen Foster's songs have survived the other popular music of his day.

It will be interesting to know why these songs of Foster's continue to live as no popular songs of America have continued since. The answer probably lies in the rare combination in Foster of sympathy with the people and superior musical training. Foster's tunes do not "find their architectural counterparts in one-storied shanties with flat roofs." Their composer aspired to ideal melodic construction, and rapidly as he may have worked, undoubtedly never lost sight of the fact that an architectural ideal was to be maintained in melody building.

This is not the case of most of our popular songs which have a great vogue. They take hold by some catchy turn which they contain, and when the people have tired of the effect of this point of originality there is found to be nothing left to fall back upon as regards melodic substance. Such melodies have been the musical whims and vagaries of a moment, with a certain amount of musical feeling behind them, but no intelligence of a solid sort.

Dragging among the derelicts may bring up some tunes that will rank with Foster's and take hold to stay. There are many which one remembers well by virtue of their good qualities, even if he may not have thought of them or sung them for twenty or thirty years. Another generation may find some of them worth preserving. All of which leads to the matter of the construction of melodies, which is another story.

MUSICAL FOURTH FOR NEW YORK

Mayor Gaynor's Safe and Sane Fourth of July Celebration Committee in New York City, catching the spirit of the time, announces that its celebration this year will be pre-eminently musical. This idea is in the air, that our national holidays, and most particularly the Fourth of July, shall be celebrated by music—that the noise of the cannon-cracker shall be transmuted into the sounds of voice and instruments.

Calls have been issued through the newspapers for volunteers from every quarter to provide music; glee clubs, choruses, choirs, various national singing societies, all have been asked to contribute their services to sing in different parts of the city throughout the day and evening.

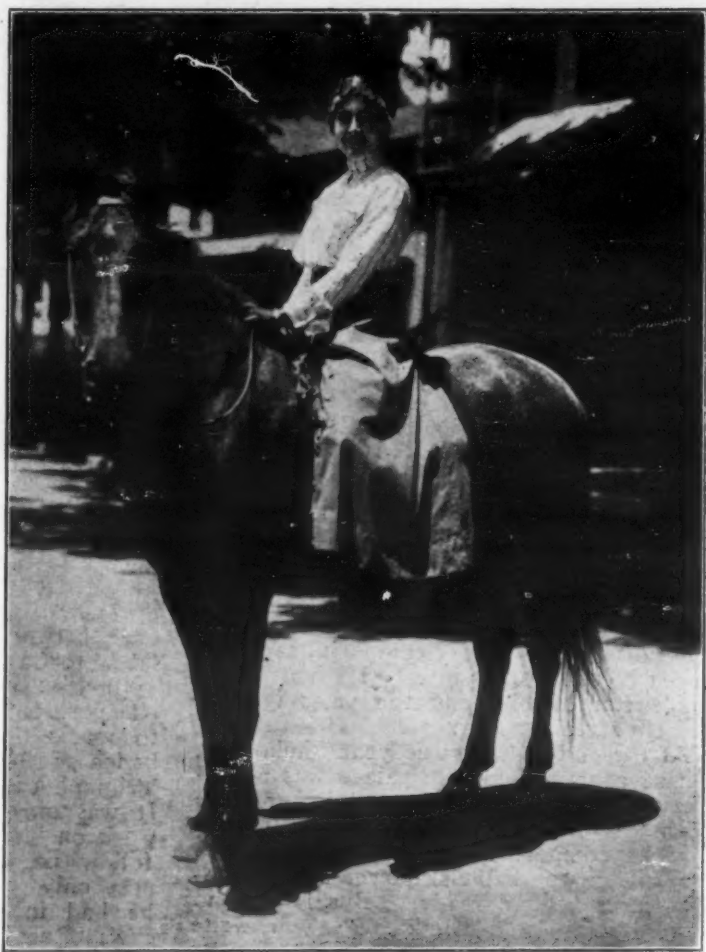
The idea is splendid. It gives point and direction to the celebration of the new Fourth. The mere elimination of accidents, while certainly something to be supremely grateful for, is scarcely in itself a means of celebrating. But song contains within itself the heart and essence of celebration.

To evoke music for the Fourth is the first step. What shall ultimately be done with it is a question for later consideration. A sculptor must have his clay before he can shape it. To procure song is the first step in the musical celebration of the Fourth. To so

mould and shape that song that it shall best celebrate the spirit of the Fourth—best reveal the meaning of the Fourth to the people—that is something to be worked out in the future with the material in hand. The moulders of song must inevitably be called in, and these are the poet and the composer. The song, once evoked, must be directed to certain ends, whether it be in the making of appropriate individual songs or the instituting of broader ceremonies of song.

There is no way by which the meaning and spirit of the Fourth can be better proclaimed than in song. But as the country grasps the idea, it will be necessary to pass over the condition of accumulating such chance possibilities of song as happen to lie at hand, and to make new songs appropriate to the land and the event. New York City has taken the first and most direct step forward, and all other American cities should take notice of its action.

PERSONALITIES



Anna Case at Her Favorite Recreation

Anna Case, the charming young soprano of the Metropolitan Opera Company, has one great hobby outside of her singing, and that is horseback riding. From childhood she has been used to horses and has become a real expert in handling them. After one of her recitals at Salamanca, N. Y., a short time ago, she had an opportunity to enjoy this healthful exercise. A gentleman who heard her recital and afterward met her at a reception, offered her his riding horse if she would remain there for a little vacation. The next days found her riding over the beautiful roads in the Alleghany Mountains in company with some newly made friends.

Hambourg—Boris Hambourg, the 'cellist, is exhibiting a new pair of gold cuff links, adorned with the diamond studded crest of the Royal Family of England. The links were presented to him by the Duke of Connaught after a musicale at which the artist was "commanded" to play. The affair took place at the fine residence of the "Canadian Railroad King," Sir William McKenzie, "Benvenuto," in Toronto, May 22. As is usual, at these musicales attended by royalty, the artist was presented to the Duke and Duchess.

Henderson—W. J. Henderson, the music critic of the New York Sun, has written a novel, "The Soul of a Tenor," which Holt will bring out in the Autumn.

Clark—Elizabeth Sherman Clark, the American contralto who was a member of the Metropolitan Opera Company during the Dippel administration, is spending her Summer vacation at Hamilton, Jefferson County, New York. Miss Clark returns for her concert engagements the first week in October.

Spross—Charles Gilbert Spross, the American composer and pianist, was agreeably surprised recently on finding that Mme. Cecile Chaminade has dedicated her latest piano composition, "Suédoise," to him. Mr. Spross appeared with the French composer at one of her Carnegie Hall concerts on her last American tour, uniting with her in the presentation of one of her compositions for two pianos.

Hartmann—Arthur Hartmann, the violinist, who is soon to begin his third American tour, is almost as well known by his work in other forms of musical endeavor as he is by his powers as virtuoso. As a critic and a writer on musical subjects Mr. Hartmann has been able to attract attention and arouse discussion, and certain of his compositions have awakened interest comparable to the enthusiasm aroused by his playing. When some of his songs were produced in London by Charles W. Clark they were acclaimed by the critics as the finest *lieder* since those of Hugo Wolf. In New York one critic wrote that "Debussy might well have been proud to have created them."

STUDY HERE AND ABROAD; A COMPARISON

Sergei Kotlarsky Finds in Favor of America, After Experience in Both

ONE hears much talk of American music students who go to Europe for the whole or a part of their musical education. Attention centers itself so firmly upon them and upon the advantages or disadvantages of their course that few ever take the trouble to consider the possibility of a foreigner coming to America to study. And yet we find several conspicuous examples of the latter without searching laboriously. It is not many years since a well-known German opera singer, reputed a baritone in his country, came to America and through the agency of a prominent American teacher was "made over" into a tenor. Of course the transformation had nothing of the miraculous about it, for nature had designed his voice for tenor purposes and he had been allowed to stray into the baritone fold only through the carelessness of his foreign teachers. But this is not the only example one could cite.

There is a young violinist in New York at present who, after industrious study under an American and a European teacher, has voted emphatically in favor of the former. He is Sergei Kotlarsky, a Russian by birth, but who has spent his best years in America. His work has already been applauded by New York audiences, and he won much approval a few years ago when he undertook a lengthy concert tour with Caruso. Young Mr. Kotlarsky's musical education has been acquired at the Von Ende School in New York, the director of which, Herwegh von Ende, rightfully regards him as an artist of surprising attainments.

"I may say that I owe by far the most valuable part of my musical training to my American teacher," declared Mr. Kotlarsky to a representative of *MUSICAL AMERICA* recently. "In fact, after experimenting in Europe I have concluded that the most advisable thing would be to continue in the same place where I started. When I went abroad I entered the Conservatory in Vienna and took up my studies with Hubay. From him I acquired much that was valuable, no doubt, and yet it was not the same as studying here. The best thing you can get by working abroad is musical atmosphere. Everybody knows something about music, whether he be musician or not. That is something that is yet to be cultivated here."

"I found Hubay a very charming instructor, of broad views and liberal tastes. He was much, very much pleased with what I had learned in America and did not find in my playing anything of which he disapproved, anything which would have to be eradicated. But while he taught me much that was valuable I missed the enthusiasm, the wonderful energy and the



—Photo by Mishkin Studios

Sergei Kotlarsky, the Young Russian Violinist—A Pupil of Herwegh von Ende

profound interest in his pupil's work that I had been accustomed to under Mr. von Ende. I may owe much to the skill of Hubay. But I owe far more to Mr. von Ende, and so here I am back again for more study with him.

"In Europe I gained experience in playing chamber music. Most professional violinists do not love to play in an ensemble because they have to subordinate themselves to the general effect. But however much I enjoy solo work I cannot conceal the pleasure I take in chamber music. That, I think, is one practice in which they are ahead of us abroad."

"For all its pretentiousness I found the Conservatory in Vienna less satisfying than the Von Ende School here. They do not give you such careful attention in the first place—how can they in an institution with so very many more pupils? One never gets the same degree of individual attention and, in consequence, one does not experience the same pleasure in one's work, the same enthusiasm, the same stimulus to progress. There is not the same unifying element, the same *esprit de corps* as at the New York school. Having the choice of the two I do not hesitate for a moment in my selection of the fitter."

Bispham Presents Six Compositions by Harriet Ware

David Bispham, the noted baritone, ended his year of concert activity by singing at a private musicale near New York on Monday afternoon of last week. On this occasion he sang a group of six songs by Harriet Ware, with the composer at the piano. Beginning with "How Do I Love Thee," which he has sung at nearly all of the concerts during the past season, he continued the group with a delightful rendering of "Venetian Twilight," a song in lighter vein, following this with the setting of Edwin Markham's poem, "The Cross," "The Last Dance," with its waltz refrain, was then sung for the first time by Mr. Bispham and following this came the ever-delightful "Boat Song," which he introduced four years ago at one of his Carnegie Hall recitals. The audience was aroused to great enthusiasm when Mr. Bispham recited to Miss Ware's music, dedicated to him, the love poem by J. T. C. Clarke, "Princess of the Morning."

Vera Barstow to Tour America

Vera Barstow, a violinist of high attainments, who has been studying in Europe for the past two seasons, will return to her native land next October for an extended American tour, under the direction of Mare Lagen. Miss Barstow has already been engaged at Washington, D. C., for a Sunday evening concert and with the Co-

lumbus Woman's Club in early October. Her American debut is scheduled for Monday, October 14, in New York City.

Erie Girl Appears as Singer-Pianist

ERIE, PA., June 22.—Unusual versatility was shown by Lucy J. Hogan, a pupil of Peter Le Sueur, in her vocal and piano recital on June 20. The young pianist showed great skill in her diversified piano numbers and she also exhibited pleasing qualities as a singer. Mr. Le Sueur appeared with his pupil in three duets. The program was as follows:

Chopin, "Berceuse," op. 57; "The Nightingale and the Rose," Hawley; "Her Rose," Coombs; Serenade, Neidlinger; Paner, "La Cascade," op. 37; Delbruck, "Cradle Song," for piano; Victor Herbert, "I List the Trill in Golden Throat," from "Natoma"; piano duets, Moszkowski, Mazurka, Polonaise; Godard, "At the Spinning Wheel"; Mark Andrews, "Gather Ye Rosebuds"; Smith, "Marche Fantastique"; Grieg, "An den Frühling"; vocal, La Forge, "Like the Rosebud," Rogers, "At Parting"; piano duets, Moszkowski, "Krakowiak."

Newark Violinist to Study in Europe

Ethel Cecilia Smith, a talented violinist of Newark, N. J., will sail the end of June for London, where she will coach and study repertoire during the Summer. It is possible that she will give a private recital while in London under the patronage of the Mayor of Windsor. Miss Smith has had a busy season filling en-

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agements in Newark and vicinity. She made an appearance with orchestra this season, and met with decided success.

The Genius of Cyril Scott

[Edgar L. Bainton in Musical Opinion]

But little trace can be found in the earliest published work of Mr. Scott of any undue external influence. He has been accused of imitating Debussy, but the imitation, if any, is one of manner rather than of matter. The real fact of the question is that both are using an entirely new and to some extent experimental idiom in which to express their ideas. But there the resemblance, if there really be any, ends. Mr. Scott's style is entirely his own, more so perhaps than that of any other of his contemporaries. His genius is, as I have said, lyrical rather than epic: it is always subjective, always personal. It is fanciful and imaginative rather than deeply emotional, decorative and picturesque rather than profound or passionate. His workmanship is perfect to fastidiousness, always polished and refined. There is never a flaw, never a note too much, never anything out of its place. All is perfectly chiseled down to the minutest detail. This of course tends occasionally to a lack of robustness, though robust qualities are there when necessary. And although there is little rugged, elemental strength in this music, its delicate beauty is so great and satisfying that it completely atones for any lack of sterner qualities.

Mme. Rider-Possart's Tour

Mme. Cornelia Rider-Possart, the noted Berlin pianist who has made Berlin her home for several years, will open her American tour with a recital in New York City. Mme. Rider-Possart is also engaged for recitals as far West as the Pacific Coast. Her first American tour will embrace every leading musical center of importance.

Arthur Rubinstein gave the first performance of a new piano sonata by Scriabine at his last recital in London.

"The Enchanted Swans" Presented by Atlanta Singers

ALANTA, GA., June 15.—Under the baton of Albert Gérard-Thiers the Reinecke cantata, "The Enchanted Swans," proved one of the most delightful of Atlanta's recent musical treats. The crystalline beauty of the children's voices in the choruses, "There Was a King" and "The Lord is Thy Shepherd," showed the painstaking care of their director. Ruth Oppenheim distinguished herself with her beautiful singing, and the other soloists contributed fine bits of work. Mrs. John Marshall Slaton appeared as a dramatic reader. J. P. M.

Grand Rapids Teacher in Faculty of University of Wisconsin

GRAND RAPIDS, MICH., June 20.—Sarah Conlon, contralto, and one of Grand Rapids' leading vocal teachers, has accepted a position as head of the department of public school music and soloist in the University of Madison, Wis. Miss Conlon is a graduate of the Institute of Musical Art, New York, in the department of public school music, and she also studied voice with Willfried Klamroth. E. H.

Kronold Concert Company in Maine

The Hans Kronold Concert Company, composed of Hans Kronold, the 'cellist; Ruth Harris, soprano; Clayton Robbins, the young American baritone, and Ivan Eisenberg, accompanist, is concluding a series of successful appearances in Maine, having given concerts for the Calais and St. Croix branches of the Maine Festival Chorus. Later this new musical organization appears in Ridgefield, Conn.

A reception was given Saturday afternoon by the Alumni Association of the Philadelphia Musical Academy to the graduates of 1912, in the Academy Hall, No. 1617 Spruce street. There was a program of piano, violin and vocal numbers presented by Esther Kornfeld, Elsa H. Ruegenberg, Pauline Varwig, Harry Stausbach and Clarence H. Fuhrman.

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BENEDICT-JONES**GIORDANO WRITING A NEW OPERA**

Composer of "Fedora" Using a Libretto Based on Sardou's "Madame Sans-Gêne"—Sudermann's "Fires of St. John" Being Set to Music by Composer of "Du Barry"—Dippel Gets Another Opera

Bureau of Musical America,
 8 Via St. Maria, Fulcorina,
 Milan, June 4, 1912.

UMBERTO GIORDANO, the celebrated composer of "Fedora," is writing the music for "Madame Sans-Gêne," adapted from the French comedy of Victorien Sardou by Renato Simoni. Maestro Giordano, interviewed for a Milan newspaper, said that Simoni had been most successful in condensing the Sardou drama and, according to his wish, had followed the original closely in development of plot.

The opera will have three leading parts, *Madame Sans-Gêne*, soprano; *Napoleon*, baritone, and *Lefebvre*, tenor. Besides these rôles there will be several secondary parts. *Fouché* will be a second baritone; *Neipperg*, light tenor, and a short part with which much can be made will be that of the dancing-master who appears in the second act. I believe that this will be the first time that *Napoleon* has sung on the operatic stage.

One of the most celebrated dramas by Hermann Sudermann is to be adapted to the lyric stage. The drama in question is "I Fuochi di San Giovanni" ("The Fires of St. John"). The composer, a very young maestro, Egio Camussi, is under contract with the editor Edoardo Sonzogno.

Camussi is the composer of "Du Barry," the initial performance of which is announced for next October at the Teatro Lirico of Milan. This opera won the Astruc prize in Paris.

The operatic adaptation of "The Fires of St. John" was done by Sudermann himself, while the Italian translation is by Enrico Cavacchioli. In the lyric version the four acts of the original drama are condensed to three. The action takes place in Lituania on St. John's eve. The opera will be ready in 1913 and will be produced simultaneously in both Italy and Germany.

Alberto Colantuoni wrote, some time ago, an operetta libretto, "Les Cloches d'Amour" ("The Chimes of Love") for a composer whose name he has concealed up to the present, but who in reality is Maestro Cuvillier, composer of the comic opera, "Il Domino Lillas" ("The Lilac Domino"). Mr. Dippel has obtained the rights to "Les Cloches d'Amour" for both England and North America.

Culture Courses for Music Teachers in Colorado Summer School

CANON CITY, COL., June 18.—During the sessions of the Summer school for teachers in this place instructors from all parts of the State have been benefited by the practical lessons in sight-reading and given an impetus to cultivate in their pupils a taste for the classics. On June 18 Thomas G. Taylor, superintendent of music in the schools of Canon City, and organist of Christ Episcopal Church, gave an organ recital with the assistance of Gertrude Connor, soprano, and Dr. William Little, baritone. Mr. Taylor contributed to the success of this normal institute by playing the accompaniments for T. Emory Fitz in a lecture-recital on "Cultivating Musical Tastes." Mr. Fitz has recently been associated with the State Normal School at Greeley, where he added many historical musical instruments to the collection in the museum, including an instrument made of a cornstalk, which was an original form of the oboe, used by Indians in southwestern parts of the United States and valued at \$10,000. Mr. Fitz kept his audience highly entertained, while informing them in the literary side of musical instruction.

L. J. K. F.

Ganapol School Graduates Perform

DETROIT, MICH., June 16.—The commencement exercises of the Ganapol School of Musical Art were held last Friday at the school hall. The members of the graduating class were Gladys Springett, Mabel McLane and Elizabeth Rohns, all members of Edwin Hughes' artist class.

At Vercelli I attended the first production of the new oratorio by the priest-composer, Pietro Magri. Without rising to the importance of the classical oratorios or of those of the illustrious modern composers, this work is, nevertheless, remarkable in many respects. Magri's style is simple and clear. From time to time one feels Perosi's influence, but this is not surprising—Magri and the celebrated maestro having been schoolfellows.

In Magri's work singleness of idea and spiritual unity dominate. The performance, directed by the composer, was good. We hope soon to hear other works by Magri.

An operetta was recently given in Turin, the work of another priest, Don Giocondo Fino, already well known for other theatrical works. "Nelly" was the title of this work presented to the public under the pseudonym of the librettist. The Chiarella was filled with a most fashionable public, but the opera failed of the full, spontaneous success that was expected. The music is refined and elegant, with many happy moments. The technic is perfect, but there is never the impression of a true genius. It is an aristocratic work which pleases but will certainly not be placed among popular modern works. The performance was very good, the staging magnificent.

The Cartellone for the Theater Carlo Felice at Genoa for the annual season of opera which begins December 20 comprises the following works: "Colombo," by Franchetti; "I Gioielli della Madonna," by Wolf-Ferrari; "Il Segreto di Susanna," by the same author; "Königskinder," by Humperdinck; "Elettra," by Strauss; "Promessi Sposi," by Petrella; "Rigoletto," by Verdi; "Lohengrin," by Wagner, and "Isabeau," by Mascagni. Egisto Tango will be director of the orchestra. The season will last till Easter.

Giovanni Orsini has written a book on Pietro Mascagni. There are notes, records and reminiscences of the master himself who has naturally profited by the occasion to advertise himself well.

We are just in time to report the almost unprecedented success of Viola Tree, daughter of the famous actor in "Traviata." All of her principal arias had to be repeated, and after the death scene in the last act she had recalls without end. All the papers with one accord proclaim her one of the greatest of *Violettas*, both for voice and action.

A. PONCHIELLI.

The program of chamber music in which all three of the graduates distinguished themselves included the Tema con Variazioni from Tchaikowsky's Trio, op. 50, with Miss Springett at the piano, Andante and Scherzo from Rubinstein's Trio, op. 52, with Miss McLane at the piano, and the first movement of the Grieg Sonata for Piano and 'Cello, with Miss Rohns at the piano. The young pianists were assisted by two well-known members of the faculty, Mme. Elsa Ruegger, cellist, and Edmund Lichtenstein, violinist. At the conclusion of the program Boris Ganapol, director of the school, made an address to the graduates and presented the diplomas.

Zimbalist's Second American Tour

During his first American tour last Winter Efrem Zimbalist played with practically every symphony orchestra of importance, and the fact that he has already been re-engaged for several indicates the favor with which he was received. Zimbalist will open his second American tour under Loudon Charlton's management with a recital in Carnegie Hall on Tuesday afternoon, November 12. He will remain in this country throughout the season and will visit the Pacific Coast.

Margaret Keyes a Worcester Soloist

Margaret Keyes, contralto, has been engaged to sing the contralto music in Parker's "Hora Novissima" and as soloist in one of the symphony concerts at the Worcester, Mass., Festival on October 2 and 3 next. Miss Keyes will remain in America during the Summer preparing several new recital programs for the coming season.

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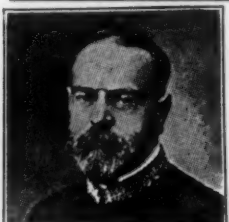
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Hambourg Concert Society Would Stimulate Interest in Chamber Music in the Dominion

IN connection with a series of six concerts and six public rehearsals to be given in Toronto next season by the Hambourg Concert Society, a contest for Canadian composers is announced. The series will be under the immediate patronage of the Duke and Duchess of Connaught. The contest is open only to Canadian composers and is intended to stimulate interest in the Dominion in composition of music for the violin and 'cello.



Boris Hambourg

This was the information given by Boris Hambourg, the noted 'cellist, who visited New York last week to arrange with two large talking-machine companies for the reproduction of his 'cello solos. "We are anxious to encourage Canadian composers," Mr. Hambourg told a representative of *MUSICAL AMERICA*, "and the contest idea suggested itself as the best method. Associated with me in the series of concerts we plan for Toronto are my father, Michael Hambourg, as pianist, and my brother Jan as violinist.

"We intend to present classical and modern chamber music besides 'cello and violin solos and we will have the assistance at each concert of a singer. My own concerts next season will take me throughout the continent. Before Christmas I shall make an extended Canadian tour, and after that I shall be busy in the States, traveling as far West as the Pacific Coast. Next May I shall return to London for a number of engagements that have been made."

Mr. Hambourg will spend the Summer at Lake George and Muskoka, in the northern part of Ontario.

Commencement Recital in Boston by Guckenberger Students

BOSTON, June 21.—The commencement recital by the Guckenberger School of Music, Benjamin Guckenberger, director, was given last evening. The numbers included:

Aria, "La Separation," Rossini, Marjorie Smith; A Nocturne, Ladies' Chorus; Allegro, from Concerto in E Flat Major, Mozart, Eleanor Towle; "Chanson Provençale," Dell Acqua, Grace Gilman; Aria, "The Dawn Still Lingers," from "Achilles," Max Bruch, Agnes T. Cross; "Spinning Chorus," Wagner, Ladies' Chorus; Aria, "How Tranquilly I Slumbered," from "Der Freischütz," Weber, Lillian C. Lehner; Capriccio Brilliant, B Minor, op. 22, Mendelssohn, Eleanor Bower; Aria, "Ah fors è lui," from "Traviata," Verdi, Edith G. Foeley; "The Voice of My Beloved," Daniels, Ladies' Chorus; Allegro affettuoso, from Concerto in A Minor, op. 54, Schumann, Ethel M. Cromie.

The Ladies' Chorus, under Mr. Guckenberger's able direction, gave their numbers effectively. Miss Towle played her number with a smooth exactness and with the grace demanded by the Mozart music. Miss Bower interpreted her Mendelssohn number in the true spirit of the composer, playing with a splendid brilliance

and fire. The voice students, under the direction of Margaret Guckenberger, showed particularly good tone and enunciation. Miss Lehner in her Weber Aria displayed her rich, sympathetic voice to advantage and was a deserved favorite with the audience. Miss Cromie showed a sense of artistic proportion in her reading of the Schumann concerto. A. E.

CHORAL MUSIC ON COAST

San Francisco Clubs Give Concerts—Coleridge-Taylor Cantata Sung

SAN FRANCISCO, June 10.—The Cecilia Choral Club of Oakland and San Francisco, at its thirty-fifth concert recently, included in its program S. Coleridge-Taylor's cantata "Hiawatha's Wedding Feast." The choral body sang in a manner that won the highest praise from a large audience. Percy A. R. Dow directed the club. The numbers of the first portion were:

"Song of the Vikings," Eaton Fanning, for mixed chorus; "The Singers," Alfred Gaul; "The Brook," MacDowell; "The Mill," Jensen-Baier. Carl Anderson, tenor, gave a group of songs, including "Kashmir Song," Indian Love Lyrics, Finden; "Rodolph's Aria," from "La Bohème," "A Banjo Song," Sidney Homer; "Caro Mio Ben," Giordani, and "The Rosy Morn," Ronald.

Harriet B. Fish was the accompanist for the evening. Mr. Anderson was also soloist for the Cantata.

The Cecilia Choral and its sister organization, the Stockton Choral Club, stand among the leading organizations of the Pacific Coast. During the six years of their existence, with Percy A. R. Dow as their energetic leader, they have presented the best works of Parry, Gade, Rheinberger, Max Bruch, Coleridge-Taylor, Haydn, Mendelssohn, Gounod, Spohr, Handel, Foote and Barth, exclusive of eighty smaller compositions for chorus. No admission fee has ever been charged for any of the fifty-two concerts given, the expenses being assumed by the active and associate members alone. R. S.

PIANIST WINS MEDAL

Miss Laney, of Pittsburgh, Awarded Prize at Pratt Institute

PITTSBURGH, PA., June 17.—Theresa Inez Laney, a pianist of Pittsburgh, had the distinguished honor of being awarded the C. C. Mellor medal of honor at the Pratt Institute of Music and Art. She appeared at the annual commencement exercises of that institution to-night at Carnegie Institute, playing the Second Hungarian Rhapsody of Liszt. Her instructor is Silas G. Pratt.

According to letters received here by his friends, Charles LeSeur, who has been the tenor soloist of the quartet at the First Presbyterian Church of Pittsburgh, has made a profound impression with Turner's Opera Company in Kansas City.

Mr. and Mrs. James Stephen Martin gave the third recital of their twelfth season series at the Rittenhouse last Tuesday night. Those contributing to the program were Mrs. William A. Evans, Mrs. W. A. Forstrom, Gertrude Heaps, Sophia Kassmir, Anna Stevenson, Mrs. Marie Snyder, Edward A. Harris and a chorus of fourteen women's voices. An interesting feature of the recital was the appearance of young Harr, a boy soprano of much promise. The accompanists were Laura Daphney Hawley and Mrs. Blanche Sanders Walker. E. C. S.

Claude Albright, the American contralto, has been singing with the Carl Rosa Opera Company in England this season.

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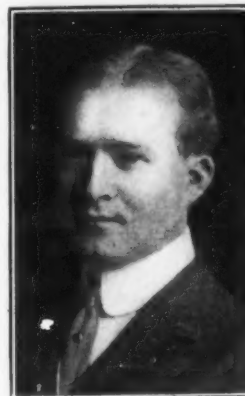
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GRATEFUL TO SHELLEY

Chicago Opera Stars Testify Appreciation of Press Representative

PHILADELPHIA, June 15.—Howard Shelley, the efficient and popular press representative of the Philadelphia-Chicago Opera Company, who was re-engaged by Mr. Dippel at the close of the opera season, was given a letter signed by all the



Howard Shelley

members of the company, in which they cordially expressed their admiration and gratitude, congratulating Mr. Shelley upon his success in exploiting the organization and on the assistance and encouragement he had invariably given to them individually. The letter is as follows:

"Dear Mr. Shelley: "We desire to congratulate you upon the efficient, impartial and business-like manner in which you have conducted the press department of the Chicago-Philadelphia Grand Opera Company in New York and Philadelphia this season. The organization was exploited in the best possible fashion, always with much dignity, and the personal relations between the artists and the representatives of the various newspapers were developed and fostered to an admirable degree through your diplomacy, courtesy and far-sighted tact. You have given as much attention to the smaller members of the company as you have to the greater, and your personal relations with us have been marked by the bearings of a gentleman. We congratulate you again and hope that you will continue in the same capacity with the organization indefinitely. (Signed.)

"I sign with joy," Mary Garden; "To good friend Shelley, with grateful remembrance," Louise Tetrazzini; Cleofonte Campanini, Maurice Renaud, Mabel Rieglman, Charles Dalmorès, Caroline White, Gustave Huberdeau, Alice Zeppilli, Alfred Szendrei, Rosina Galli, Mario Guardabassi, Hector Dufranne, Clarence Whitehill, Marie Cavan, Marcel Charlier, Henri Scott, Francesco Daddi, Amedeo Bassi, Eleonora de Cisneros, Louis Berat, Attilio

Parelli, Mario Sammarco, Armand Crabbe, Giuseppina Giaconia, Edmond Warnery, Constantin Nicolay."

[NOTE.—Mme. Saltzman-Stevens, Miss Maggie Teyte and several other artists had completed their engagements with the company before this testimonial was gotten up.]

KENTUCKY GIRL'S DEBUT

Miss Korb Gives Successful Louisville Concert After Study Abroad

LOUISVILLE, June 17.—Eva Katherine Korb, a native Kentuckian, appeared here in concert last week after a two years' period of study abroad in preparation for the operatic stage. Miss Korb studied with Marchesi in Paris and Signor Bettinelli, a director at La Scala in Milan, both of whom predict a fine future for her in opera. The young singer displayed a soprano voice of great range, power and beauty. It was in her lyric numbers that she was at her best, and the charm of her personality added much to her rendition of the compositions of the romantic school. Miss Korb's numbers were the "Jewel Song," from "Faust," Liszt's "Die Lorelei," Boito's Prison Aria from "Mefistofele," Santuzza's Song from "Cavalleria Rusticana" and a group of Hawley songs in English.

Assisting the singer were several of the best musicians of the city, each of whom contributed materially to the artistic success of the concert. Two violin solos by Charles Letzler, a group of 'cello numbers by Karl Schmidt and two piano solos by Mrs. J. E. Whitney were all splendid demonstrations of musicianship and each artist in turn was compelled to respond to an encore.

Especially mention is due the work of Mrs. Katherine Whipple Dobbs in Tennyson's "The Lady of Shalott," given as a musical recitation. The setting of the poem is the work of Mrs. Dobbs and is a poetic and scholarly piece of work. Mrs. Dobbs's rendition was dramatic and intense and the musical accompaniment was sympathetically played by Laura Lee Beilstone.

In addition to her two charming solos Mrs. Whitney rendered invaluable assistance as accompanist. H. P.

Leo Blech, the composer and conductor of the Berlin Royal Opera, has been invited to conduct the "Meistersinger" in the closing performance of the Cologne Festival, June 30.

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NOTED SINGERS RETURN TO BOSTON

Giovanni Zerga and Maria Pampari to Make City Their Home After Years of Operatic Success in Europe and Australia—Recitals of the Waning Season in New England Musical Center

Bureau of Musical America,
No. 120 Boylston St., Boston,
June 17, 1912.

WITH the return of Giovanni Zerga, the tenor, and his wife, Maria Pampari, the prima donna soprano, after several years of operatic activity in Europe, Boston musical circles have received a valuable addition, as the two singers have chosen this city as their home. Five years ago Mr. Zerga sang the part of *Rodolfo* in "La Bohème" and *Faone* in "Saffo" at Venice, while the next season found him taking the part of *Lohengrin* during the carnival season at Arezzo, while Mme. Pampari sang the part of *Elsa*. They were then called to Switzerland, where they sang the parts of *Ernani* and *Elvira* in "Ernani," returning to Correggio, where in May Mr. Zerga sang the part of *Edgardo* in "Lucia." They have been in constant demand since then, appearing in Bologna, Venice, Pola, Austria, Florence and Sicily. In Australia Mr. Zerga created the part of *Pinkerton* in "Madama Butterfly" at the recommendation of Tito Ricordi. Mr. Zerga has studied with Cesare Rossi and Emilio Metellio, while Mme. Pampari is a graduate in voice and piano of the Conservatory of Parma. Both of these artists have large répertories and Boston musical people hope that they may both be heard in opera in this city during the coming season.

Edith Alida Bullard, the soprano, was soloist at the dedication of the new organ at Rockport, Mass., on the evening of June 18, the principal number being Gounod's "Ave Maria," with John P. Mar-

shall at the organ, assisted by Josef Hoffmann, violinist, and H. Schencker, harpist. Miss Bullard has returned to her home in Providence, where she will remain during the Summer, returning to her studio work and concert engagements in the early Fall.

On the evening of June 20 Ruth Kemper, violinist, gave her initial recital in Boston. She was assisted by Ethel Bentley, soprano, with the Misses Marshall and Coen accompanists. Miss Kemper's numbers included the two movements of a sonata in A; Vieuxtemps, Fantasia Appassionata; Ole Bull, "Alpine Maids' Sunday"; Wieniawski, Mazurka. Miss Bentley sang songs by Rogers, Woodman, Salter, Arditi, Nevin, Weil and Foote.

Katherine Lincoln, the soprano, presented her pupil, Eleanor Doherty, contralto, in a recital of song on June 22 with Mrs. Edith Bradford as the accompanist. Miss Doherty's numbers included an aria from "Samson et Dalila," two groups of English songs and one group in German. In her English groups were included two compositions by George W. Chadwick and one by Mrs. H. H. A. Beach. Miss Doherty displayed an exceptionally wide range and a pure tone, coupled with a good diction in both German and English, which makes her an artist with an assured future. She has been engaged to sing in an opera company in the Fall.

The pupils of Myra Pond Hemenway, assisted by Carl Dodge, cellist, and William Dodge, violinist, gave their closing recital of the season before a large audience on the evening of June 18. Those who participated were Constance Twigg, Bella Ruff, Rexford Tucker, Ralph Hemenway, Beatrice Miles, Marguerita Litchfield, Helen Whitney, May Hurwitz, Willard Dik, Milton Litchfield, Robert Grant, Grace Ryan, Lydia Greeley, Frances Warsaw, Florence Gray, Catherine Williams, Mrs. Robb, Mabel Cohen and Julia Amolsky. The playing of the Mozart Concerto in D by Miss Twigg and a Godard duet by Miss Greeley, with Mrs. Hemenway at second piano in both numbers, were particularly well received. The Berens Trio was given a most excellent interpretation by Mrs. Robb and the Messrs. Dodge. The playing of the Rhapsodie Hongroise, Popper, by Carl Dodge, with Mrs. Hemenway at the piano, afforded the audience an opportunity of hearing these artists at their best. This recital was particularly pleasing in that the numbers were well chosen and the pupils played with remarkable ease and thorough technique.

The senior class of the New England Conservatory of Music gave its annual

concert before a large audience on June 20. The artists who appeared were Sarah Horblit, Wilfred Ingraham, Estelle Rubin, Alta Freeman, Eva Johnson, Alice Leavitt, Frank S. Adams and Theodore E. Grundy.

Irma Seydel, the violinist, appeared most successfully at the Wheaton Seminary at Norton on the evening of June 18.

Nellie Evans Packard, the voice teacher, closed her studio on June 18 and will go to Whitefield, N. H., where she will remain during the Summer. She will reopen her studio the second week in September.

Mme. Clara Smart, the vocal teacher, will open her Summer school at Chelsea, Vt., on June 29, closing her studio here on June 27. She will return in the Fall to resume her teaching activities.

Lucy Stickney, the violinist, has been engaged to conduct the kindergarten department in violin at the Hahn School of Music, Philadelphia, during the coming year.

Mme. Jomelli to Return Next Season

Mme. Jeanne Jomelli, who is at present meeting with success with Oscar Hammerstein's London Opera in the "Children of Don," will be able to return to America and be available for two months next season—namely, February and March. Messrs. Haensel & Jones will again manage Mme. Jomelli's tour. Cable advices from London say that "In the first production the greatest success of the evening was achieved by Mme. Jeanne Jomelli, whose artistic ability enabled her to make more of her part than others of the cast were able to achieve."

St. Petersburg's noted Archangelsky Chorus has been giving concerts in Germany.

HONOR FOR MISS ELDRIDGE

Reception Given to Pianist by Musical Students' Club of Boston

BOSTON, June 20.—A reception by the Musical Students' Club in honor of Alice G. Eldridge took place last evening at Metaphysical Hall. Miss Eldridge played several numbers. Others who assisted in making the program a success were Mme. Wilhelmina Wright Calvert and Mrs. Noyes Rice, with Mme. Noyes accompanist. The program follows:

Tuscan Folk Song, Carriola, Mme. Calvert, Mrs. Noyes Rice (Mme. Noyes); Tone Poem (The Sea at Newport), E. R. Noyes; Etude Caprice, R. Ganz, "Wedding Cake" Caprice Waltz, Saint-Saens, Alice G. Eldridge; "My Heart's in the Highlands," "Scottish Love Song," "Heart Song," "Love Song," E. R. Noyes, Mme. Calvert; "The Wooing," "Sieving," "My Little Love," Hawley, "Lament," "The Sweetest Little Girl," E. R. Noyes, Mrs. Noyes Rice; Impromptu (F minor), G. Faure, Racokzy Marche, F. Liszt, Miss Eldridge; "From Thy Dear Eyes," "Spring Song," F. Ries, "Will o' the Wisp," Spross, Mme. Calvert.

This is the seventh program given by this club since its organization. Miss Eldridge played one of Mme. Noyes's compositions and also one by Ganz. She played with a great beauty of tone and masterful technic.

The Musical Students' Club is a branch of the MacDowell Club. Miss Eldridge is the second American to be given a reception by a MacDowell Club. She will remain at her home in Rockland, Mass., during the Summer, and has planned a long tour for the coming season. A. E.

Adelina Patti is to receive the freedom of the Borough of Swansea, Wales, this month.



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Bureau of Musical America,
5, Villa Niel, Paris,
June 6, 1912.

MME. REGINA DE SALES gave a charming musicale last week for her promising young pupil, Rhoda Neibling, of San Francisco, who has received high praise for her singing this Winter. Miss Neibling has just sailed for America, but will return to Paris in October to resume her studies under Mme. de Sales.

Mme. de Sales also gave a musical reception last Tuesday in honor of Mrs. MacArthur, the noted pianist of New York, who has been spending the Winter in Paris and has given several recitals at the studio of her noted teacher, Thuel Burnham, which have attracted much attention. Mrs. MacArthur, who possesses a remarkable soprano voice of subtle charm and who, when she married, abandoned the idea of an operatic career, which everything seemed to indicate would have been a striking one, has been taking singing lessons in Paris all Winter from one of the leading French teachers. Her progress has been such that she now feels herself once more in possession of her voice of the past and of sufficient technic to offer the benefit of her experience this Summer to the girls who frequent the many New York institutions in which she is a prominent factor. Mrs. MacArthur sang with the accompaniment of Mlle. Christiane Roussel, violin, and M. Marquet at the piano.

Mlle. Roussel is the young prodigy who won the first prize at the National Conservatory two years ago at the age of fourteen, and whose success was the subject of much comment at the time. She has played as soloist with the leading orchestras of France, such as the Colonne and Hasselman's orchestras in Paris and those of Monte Carlo, Aix-les-Bains and Vichy. She has a charming personality which contributes greatly to her success. The tender, emotional and sentimental

qualities of her temperament are ever present in her interpretations.

At Princess Mary Eristoff's reception



Left to Right: Kathleen Lockhart, of Los Angeles, Soprano of Oscar Hammerstein's London Opera Company; Blanch Ruby (Upper Picture), of the Royal Opera of The Hague; Christiane Roussel, Violinist (Lower), and Sarah Wilder, of Chicago, Who Has Been Singing with Success in Germany

last week Jeanne Delsolay, of Cape Town, Africa, pupil of Mme. de Sales, and the possessor of an exceptionally sweet and powerful contralto voice, sang with success several songs of her repertory. Another pupil of the same teacher, Kathleen Lockhart, of Los Angeles, is one of the sopranos on Oscar Hammerstein's list.

At a reception given last week by Mrs. Edward B. Thayer, Blanche Ruby, of the Royal Opera of The Hague, also a pupil of Mme. de Sales, sang with ease and brilliant technical finish the Polonaise from "Mignon," the "Shadow Dance" from "Dinorah," Nedda's aria from "Pagliacci," a "Matinata" by Leoncavallo, and several

songs by Duparc, Brahms, Beach and others.

News has just reached Paris of the success throughout Germany of Sarah Wilder of Chicago, still another pupil of Mme. de Sales, who has just given a successful Wagner program in Nurnberg at the Folks-Concert of the Philharmonic Orchestra. Of her work one of the critics said: "The soloist made a decided success."

interpretation of the aria, "More regal in his low estate," from Gounod's "Queen of Sheba"; Mrs. Jane E. Dorrance's singing of Caldicott's "Legend of the Lily" and d'Hardclot's "You and Love," sung by Elizabeth Bulkley. The performances of Frances Rehberger, Mrs. May McKown, Alfred J. Soden and Harry V. Boell were a great source of pleasure. Mr. Boell displayed a fine basso and his singing of the Phillips song, "Conquered," and Brackett's "A Son of the Desert Am I," was above the usual standard of studies. Another singer who gave promise of success as a concert tenor is Alfred J. Soden, whose singing of the Stephen Adams "Silver Moon" and Braga's Romanza from "Reginella" was of such a character as to compel admiration. Other students who took part in the program were the Misses Boas, Rude and Hofer. Arturo Nutini, the violinist, and pianist, was the assisting artist. He played two artistic violin selections, the first movement of the seventh Concerto by Rode, and the second "Hejre-Kati" by Hubay. Myra Collyer Lyle, one of Newark's piano teachers, played all the accompaniments in splendid fashion.

C. W. W.

Hornberger Pupils' Club Gives Third Long Island Musicale

The Musical Art Circle, composed of pupils who are studying 'cello, violin and piano with G. O. Hornberger, gave the third musicale of its season at Jamaica, L. I., on June 14. The program was unusually interesting, including a variety of ensemble numbers which showed the well-rounded musical training which the students had received. The program opened with Mendelssohn's "Ruy Blas" Overture arranged for string orchestra and piano, eight hands. Other praiseworthy offerings included two of the Mendelssohn "Songs Without Words," played as a 'cello quintet, and the Chaminade Trio, op. 11. As the closing selection Mr. Hornberger played the Romanze and "Elfentanz" of Popper, with Lydia Oakley at the piano.

Students Give Vermont Town Its First Comic Opera

POULTNEY, VT., June 17.—This town had its first performance of comic opera on June 11, when the vocal department of the Troy Conference Academy presented Gilbert and Sullivan's "The Mikado," under the able direction of Nellie Hyde Farmer. The talented pupils of this co-educational school who appeared in the principal rôles were Lillian Race as Yum Yum; Harold Dow, Nanki Poo; Harold Rogers, Pooh-Bah; Marion Lape, Katisha; McKendree Petty, Pish Tush, and William Flood, a sixteen-year-old, as Ko-Ko.

Marie Brema, the contralto, has been appointed to the faculty of the Royal Manchester College of Music.

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Newark Vocal Pupils in Recital

NEWARK, N. J., June 19.—The nineteenth annual song recital by the students of William R. Williams was held last evening before an enthusiastic audience. Last evening's recital was one of the best of its kind that has been heard in Newark for some time. Among the features of the program were Mrs. Maud E. Gibson's

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HOW DR. KUNWALD IMPRESSED CINCINNATI

[Nina Pugh Smith in Cincinnati Times-Star]

THE brief visit which Dr. Ernest Kunwald, conductor of the Cincinnati Orchestra, paid to us was just sufficient to give some idea of the personality of the new man and to obtain a hurried draft of programs which he will give during the next orchestral season.

In appearance Dr. Kunwald is decidedly agreeable. His erect form promises an effective figure at the conductor's stand. There are energy and decision in his every movement. His manner is extremely prepossessing, with a touch of elaboration which savors of European courtliness, and which is assuredly nothing to his detriment. Dr. Kunwald speaks careful, elegant English, and it may be taken as characteristic that he announced an intention to become fluent in our national tongue before his return to this country next Autumn.

Perhaps it is for this purpose, or perhaps for some other, that Dr. Kunwald will pass the Summer in Switzerland among the high Alps. In that remote region he will be inaccessible to letters or cables, which will require at least two weeks to reach him, after leaving Vienna, where Dr. Kunwald maintains a permanent address. The Alps suggest inevitably a season of meditation and prayer. Let us hope that the impression we made on Dr. Kunwald will not also impose on our new conductor a season of fasting and self-discipline.

Dr. Kunwald professed no plans, but on the contrary declared that he comes with an open mind to direct our orchestra and that his desire is to give the people of this city the kind of music they wish to hear. Nevertheless, as of necessity, certain program outlines have been defined. They indicate a trend of mind which is decidedly interesting. The symphonies chosen are sharp contrasts. Every conductor presents himself, if possible, on his favorite war horse when bowing to a new audience. The steed which is expected to bear Dr. Kunwald to artistic victory is the Beethoven No. 3 Symphony, the "Eroica." The new conductor acknowledges that the No. 5 is more perfect and greater, but declares that in the "Eroica" he finds enlarged dramatic possibilities. From this it may be inferred that Dr. Kunwald's musical affinities are not of a pensive character. The "Coriolanus" overture will be coupled with the "Eroica" on the first symphony program for next season. We are also to be afforded opportunity for contrasts in readings of symphonies familiar and popular, such as the Tchaikowsky No. 6, the "Pathétique" and the Brahms No. 1 (the subject of heated discussion and recently played by Nikisch and the London Symphony Orchestra), the Mahler

No. 7, the Bruckner No. 3 and Strauss's "Domestic" Symphony, which has not been given in this city. There are, of course, others, probably including the Beethoven No. 6, the "Pastoral."

Dr. Kunwald calls himself a Beethoven specialist, if it is necessary to submit to some sort of classification. He professes a decided leaning for the writings of the new French school, but clearly takes exception to the works of Vincent d'Indy. Neither does he entertain even a moderate admiration for the labored dissertations in music of Max Reger. For Sir Edward Elgar he has admiration and belief in his genius—in which particular direction, symphonic or choral, Dr. Kunwald neglected to specify. He delights in the Russians, and believes the new Glazounow Concerto for violin and orchestra, which was played here last season by young Zimbalist, to be one of the greatest concertos written in modern times. The time limit for concerts which Dr. Kunwald deems advisable is two hours. It will therefore be seen that when playing the Mahler No. 7 and the "Domestic" Symphony the other numbers which are included for the concert, will be brief and to the point.

Dr. Kunwald considers himself, in relation to the orchestra, as a member of it, not one set apart through a conspicuous position. About forty of the eighty men are at present in the city. Of these the conductor made a careful study. He expressed amazement at the excellence of those choirs which are but too often defective even in the finest orchestral bodies—the wood winds and the brasses. The strings are always expected to excel the other portions of the orchestra, and their prowess is rather taken for granted. The exceedingly good quality of the stringed instruments of the Cincinnati Orchestra will, in their turn, surprise the conductor when the band reassembles for rehearsals.

Noted Soloists in Jersey Performance of Dvorak's Oratorio

FLEMINGTON, N. J., June 17.—Dvorak's oratorio, "Stabat Mater," was given a fine performance on June 13 under its English title, "At the Foot of the Cross," with a quartet of prominent soloists, Agnes Kimball, soprano; Grace Munson-Allen, contralto; John Finnegan, tenor, and Frank Croxton, bass. These artists were supported ably by a chorus of fifty-four local singers conducted by Norman Landis, with Grace Leeds Darnell at the organ and Bertha W. Vosseller as the piano accompanist. Especially pleasing among the individual contributions was Mr. Croxton's splendid singing of the solo "May My Heart With Ardor Burn," as well as the duet by Miss Kimball and Mr. Finnegan, "Make Me of Thy Death the Bearer."

Massenet and Saint-Saëns are the honorary presidents of a committee formed to raise funds for a Rossini monument in Paris.

CLARENCE

WHITEHILL

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CHICAGO EVENING POST, Saturday, March 16th, 1912.—The excerpts from the final scene of "Die Walküre," Wotan's Farewell, and the Magic Fire were perfect. Mr. Whitehill sang the Wotan music with the dignity of carriage, the bigness of conception and the glorious tones rolling out through the hall, that he has taught us to know so well. He is one of the few men who are masters of the stage in opera, yet entirely able to stand perfectly poised to sing the same music on the concert stage. To stand erect without motion of any kind, yet appear entirely at ease, is an art that few singers have mastered, yet Mr. Whitehill has it in its most graceful form, and the eyes of the audience are nearly as important as their ears.

His voice has a wonderful variety of colors in it, a forte adequate to the volume of tone the orchestra gave him, a pianissimo of tenderness which he can keep on the key, and both brains and feeling back of every word.

The reading that Mr. Stock gave was exquisitely shaded and proportioned to the meaning of the text. He knew just what Mr. Whitehill was to do, and brought from the men the kind of tone quality that would express the feeling with exactly the volume to make it carry. Mr. Whitehill was warmly applauded as he deserved, and insisted in sharing the honors with Mr. Stock, which was right.

He also sang the aria from the "Flying Dutchman" and the "Wahn, Wahn" monologue from "Die Meistersinger" both in big style. It is a pleasure to hear him in these things, with his great, manly tones now and then showing a trace of roughness, which serves to reveal the solid rock, so to speak.

THE CHICAGO DAILY TRIBUNE, Saturday, March 16th, 1912.—Clarence Whitehill brought to the Thomas Orchestra's Wagner Memorial program presented yesterday afternoon in Orchestra Hall, the distinction and artistic importance which the event demanded. Not that Mr. Stock's readings of the many excerpts offered lacked either in authority or completeness. In fact the orchestra has rarely played better, and with Mr. Whitehill to add the many vocal and musical beauties of his art reinforced, as they were, by the sympathetic appeal of his personality, the concert aroused a measure of enthusiasm such as no gathering of music lovers has exhibited since the opera left us.

Mr. Whitehill's reading of the aria, "Engulfed in Ocean's Deepest Wave," was shaded with splendid sense of proportion and of contrast and the voice retained its exceptional warmth, sympathy and virility even in the most tumultuous climaxes. Mr. Whitehill's listeners were convinced yesterday as to the preeminent position which this American Baritone now occupies in the world of dramatic music.

CHICAGO DAILY JOURNAL, March 16th, 1912.—The closer the scrutiny to which Clarence Whitehill is subjected and the greater number of musical tests to which he is subjected, the more clearly does he stand out as an artist of high rank. He was a source of great pleasure to his hearers when he sang here this season with the Chicago Grand Opera Company. When he sang operatic excerpts with the Theodore Thomas Orchestra yesterday afternoon, he seemed, if anything, to be greater than before. He was the soloist on that occasion in a programme consisting entirely of selections from the operas of Wagner.

First of all he is to be commended for his demeanor while on the concert platform. The first number was the aria from the first act of the "Flying Dutchman," called in the translated form "Engulfed in Ocean's Deepest Wave." It is a difficult number, so difficult that it tested the singer's ability in compass and volume, but one in which he came through with flying colors. The beauty of his singing can only be realized by hearing how it stood out without the adventitious aids of scenery and costuming.

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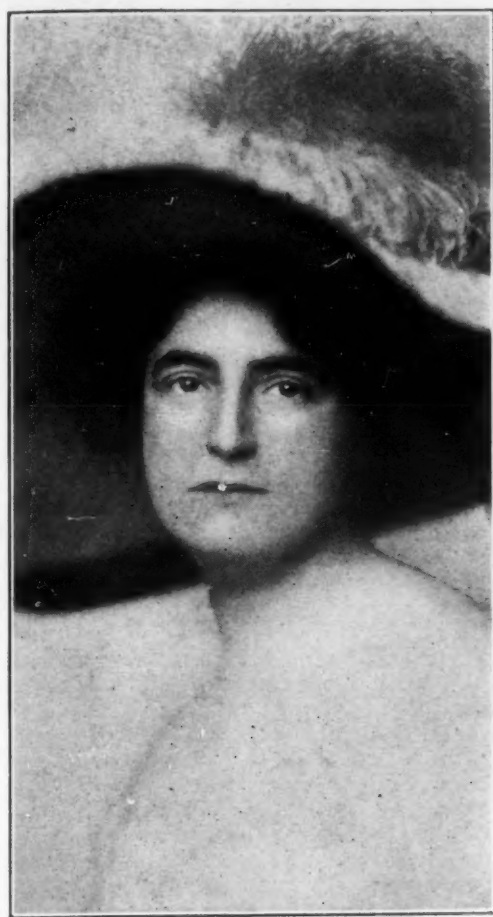
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LONDON'S APPLAUSE FOR MISS SCHNITZER IN THREE RECITALS



Germaine Schnitzer, the Pianist, Who Is to Tour America Next Season

Germaine Schnitzer, the young pianist, who is to tour America next season under the management of Hänsel & Jones, has concluded a series of recitals in London, where she proved her claim to a high place among contemporary pianists. Great applause greeted Miss Schnitzer's display of a variety of pianistic talents, which showed her to be the possessor of feminine warmth in emotional passages as well as a virile strength in the more brilliant movements. Her numbers included Beethoven's A Flat Sonata, the Bach-Tausig D Minor Chaconne, a Bach-Liszt Prelude and Fugue, Beethoven's "Appassionata" Sonata, Schumann's "Carneval" and the same composer's Sonata in F Sharp Minor, Liszt's "Benediction," Chopin's A Minor Study and the Beethoven Variations in C Minor.

Graduation of Foerster Pupils at Greensburg School

GREENSBURG, PA., June 15.—Jane Cecilia Rogan, Marie Martha Sybert and Claire Flavia Kennedy gave their graduation recital of piano and vocal music in the Cecilian Hall of the Seton Hill School of Music on June 10. The ambitious program introduced Miss Sybert, both as a pianist and singer. Previously the young women had passed the examination held by Ad. M. Foerster, the Pittsburgh teacher

and composer. The examination consisted of concertos by Beethoven, Mendelssohn and Weber, Bach Preludes and Fugues, Beethoven Sonatas, Liszt's Rhapsodie Hongroise No. 8, Etude in D Flat Major and Chopin Polonaise, op. 26. A delightful recital of Mr. Foerster's songs was given at the School by Miss Cunningham, with the composer at the piano.

MUSIC SETTLEMENT CONCERT

Providence School Impresses Audience with Good Results Accomplished

PROVIDENCE, June 20.—The excellent results obtained in a short time by the recently established Music School Settlement was a surprise to the large audience at the recent concert of this school, of which Mrs. Anne Gilbreth Cross is the director. An entertaining program was extremely well rendered by piano pupils, the junior orchestra, A. Axelbrod conductor, and the choral singing class under the leadership of Mrs. Alice Pitman Wesley. The work throughout was praiseworthy and a revelation when it is taken into account that the pupils receive only half-hour lessons once a week. Especially commendable was the splendid singing of the Barcarolle from Offenbach's "Tales of Hoffmann" and the choral work in Eichberg's "To Thee, O Country." During the evening Mrs. Cross gave an outline of the work which the Settlement hope to do here in the future.

Frederick Very's pupils appeared in a piano recital on Tuesday morning, showing thorough training and in several instances talent of much promise. Special mention is due Miss Edith Mylod for her splendid playing of a Chopin Nocturne.

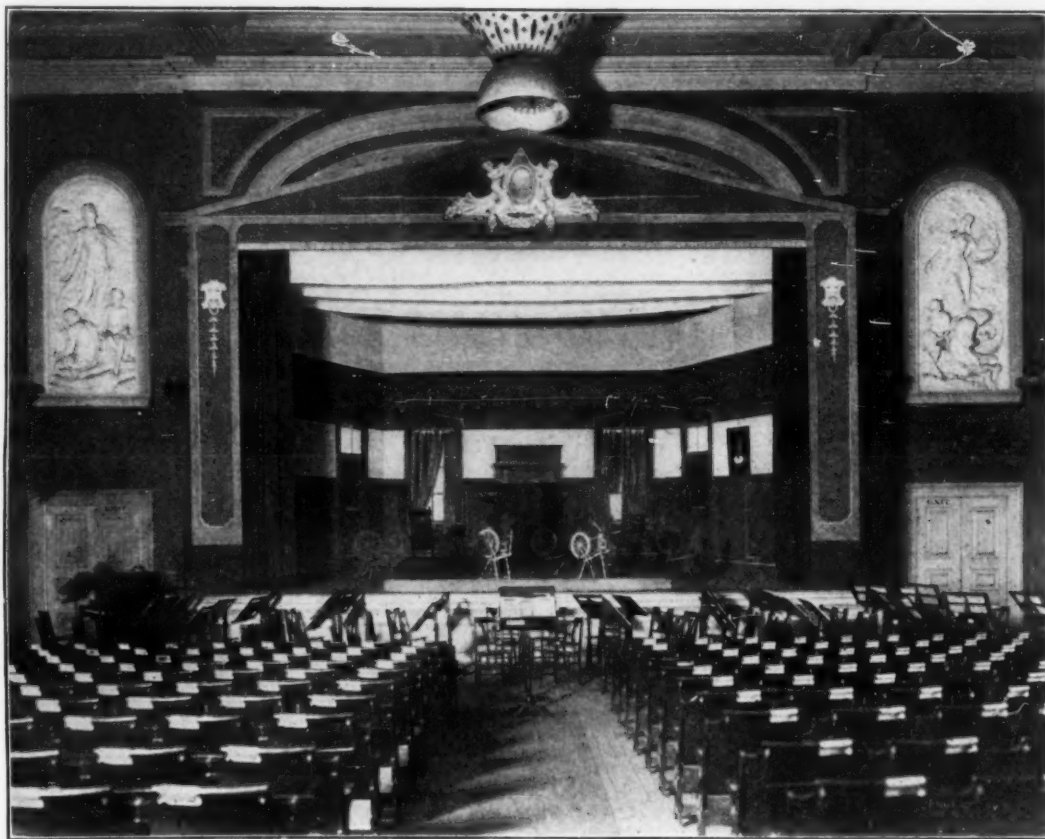
A song recital by pupils of Mrs. Elizabeth Northrup Cummings was given in Mrs. Cummings's studio on Wednesday. The participants displayed exceptionally fine voices and Mrs. Cummings received much credit for her careful instruction. The singing of Margaret Watson and Gertrude Northrup, both church soloists, was worthy of special mention.

Mrs. Amy Eastwood Fuller gave an enjoyable piano recital on Monday evening with a program which included selections by Chaminade, Schütt, Chopin, Weber and Moszkowski. G. F. H.

Æolian Hall to Be Home of New York Symphony Society

The directors of the Symphony Society of New York announce that all the concerts of the society next season will be given at the new Æolian Hall, now in process of erection, on Forty-second street, between Fifth and Sixth avenues. This hall of beautiful design and of the same intimate proportions as the Century Theater promises to become an ideal home for symphonic music. The seating arrangements will be adequate in all ways. Besides the ground floor there will be only one balcony, around the front of which are twenty-two large boxes, each seating six persons comfortably. As in past seasons eight Friday afternoon concerts and sixteen Sunday afternoon will be given. The Friday afternoon concerts will again be devoted to programs designed for the "most advanced musical students and lov-

PEABODY CONSERVATORY'S NEW OPERATIC EQUIPMENT



The Adjustable Stage-Setting Erected in the Large Concert Hall of the Peabody Conservatory of Music, Baltimore, for Performances of the Opera Class

BALTIMORE, June 22.—Final arrangements for the complete equipment of the operatic course at the Peabody Conservatory of Music of Baltimore were made when the director, Harold Randolph, announced the appointment of Robert N. Hickman, the English actor, as head of the newly inaugurated department of dramatic expression. The conservatory now announces a vocal department of a high standard, conducted by Pietro Minetti and Adelin Fermin, and a course in dramatic expression of equally high caliber to the student ambitious for an operatic career. But recently an adjustable stage setting has been erected in the large concert hall, with iron framework for the scenery and a large drop curtain, making it possible to have regular operatic performances by the students.

Mr. Hickman, who will have charge of

the dramatic department, is at present professor of oratory in the George Washington University, in the District of Columbia, and has had signal successes both as actor and as stage director. It was as the former that Daniel Frohman first saw him at Foote's Theater, in London, his native city. Arrangements were made at once by Mr. Frohman to have Mr. Hickman come to America to direct and play in "The Solicitor," by J. H. Darnley. After staging the play with the famous old Boston Museum Company, he appeared in New York under the management of Charles Frohman. It was under him that Mr. Hickman became associated with William Gillette and later with Annie Russell and other well-known stars. Ten years ago he was selected by Henry B. Harris as his general stage director at the Hudson Theater, New York, which had just been completed.

ers of symphonic music," with occasional explanatory remarks by Mr. Damrosch. The following soloists have been engaged: Maggie Teyte, Mischa Elman, Eugen Ysaye, John McCormack, Ernesto Consolo, Gottfried Galston and Arthur Hartman.

Florence Hinkle, Philadelphia Orchestra Soloist

Florence Hinkle has been engaged by the Philadelphia Orchestra as its soloist in Philadelphia December 6 and 7 and in its concerts in Pittsburgh, Akron, Cleveland, Detroit and Toledo during the week of December 9.

Novelties at Dantsic Festival

BERLIN, June 1.—The opening day of the forty-seventh annual festival of the Allgemeinen Deutschen Musikvereins in Dantsic presented a most interesting program of novelties. Among the soloists were Kammersänger Franz Egenieff, Alexander Petschnikoff and Adelheid Pickert. The

first work to greet the ears of the assembly was Ernst Boehe's "Tragic Overture," a composition which deserves further hearing from our larger orchestras, revealing unusual talent and distinctly modern in both harmonization and orchestration. The work was accorded a very friendly reception. Alexander Petschnikoff rendered the Noren Violin Concerto in his usual vigorous and temperamental style. One of the most grateful works of the day was the fragment of the opera, "The Devil's Pergament," by Alfred Schattman, with the soloists, Adelheid Pickert, Willy Merkel and Kammersänger Egenieff. H. E.

Yolanda Mero's Tour

Yolanda Mero will open her third American tour at the Worcester, Mass., Festival in October next. Following this Mme. Mero will make a tour of the Middle West and will play her first visit to the Pacific Coast in the early part of November, remaining there until the middle of December.

EMIL MOLLENHAUER

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THE STORY OF "BORIS GODOUNOW"

Russia's National Opera, Which Is to Have Its First American Hearing at Metropolitan—Moussorgsky's Strongest Dramatic Work—A Lugubrious Narrative of Historical Events Told in Simple, Vivid Style

By ARTHUR DE GUICHARD

CHIEF among the works to be added to the repertory of the Metropolitan Opera House during the coming season is "Boris Godounow," by Modeste Petrovitch Moussorgsky. With the exception of a brief but graphic estimate of this composer contained in a recent number of *MUSICAL AMERICA* (April 6) very little about him is known in this country beyond a few songs—and these are not his best.

Moussorgsky's music and methods of composition—if it can be said that he had a method—are so unlike those of any other composer, that some account of the story and an analysis of the composition will give a closer acquaintance with the musician and that foretaste of his work necessary for a proper appreciation of the opera.

Although he showed considerable talent as a pianist, which he had developed under the tuition of Herke, a well-known teacher, Moussorgsky was very deficient in the science of harmony and composition; he might be justly termed a composer by intuition rather than by learning; that is to say, his musical knowledge sprang from inspiration rather than from study, except of a very summary order. When he was seventeen he had the good fortune to make the acquaintance of Dargomijsky, whose ideas about music are exactly the same as those shown later by Moussorgsky, both in his writings and his music, and which may be summed up in Dargomijsky's own words: "I want the note to be a direct translation of the word. I want reality." It was at Dargomijsky's musical gatherings that Moussorgsky learned to appreciate Russian music; as he said frequently, "That is where I lived, for the first time, the true musical life." There he met César Cui, who introduced him to Balakirew. It has been said that Balakirew gave Moussorgsky lessons in harmony and composition; but Balakirew speaks very positively about it, insisting: "Not being a theorist, I could not teach Moussorgsky harmony, as Rimsky-Korsakow taught him later. But I made him analyze the works we played and studied together." Balakirew was then twenty and his friend nineteen years old.

The Real Moussorgsky

Until the year 1863 Moussorgsky did but little in the way of composition. His first pieces show indifferent powers of invention and very weak knowledge; indeed, he never acquired any skill in the technical part of his profession and took no pains to acquire any; he endeavored, on the contrary, to ignore technical tradition almost entirely. Nevertheless, the moment arrived when the artist's creative power was about to be manifested. After having passed his childhood in the country, among Russian peasants, he now began to live again among the same associations which had made so great an impression on him, and that fact contributed to start his evolution. His brother wrote about him: "Both in childhood and youth, as well as in maturity, my brother Modeste has always felt particular sympathy for our people, our peasants; he has always looked upon the Russian *moujik* as a real man."

In those words we have the real Moussorgsky, the one who had a precise knowledge of the people and who, through his music, has made them better understood in their simplicity, poverty and hopelessness. And this was his self-imposed mission from the year 1863 to the time of his death. He never troubled himself about abstract beauty; he saw beauty only in truth and reality; his only ambition was to create, by means of his art, a faithful picture of life without any embellishments. It would seem as if he were helped in this by the incompleteness of his musical education. His technical instruction was very rudimentary, for he did not begin the study of musical theory until very late, and then learned only a very little. At the same time there is no doubt that had he so wished he could have learned the composer's art thoroughly. If he did not do so it was because he had very definite ideas about the art of music and its real purpose. Very probably he understood intuitively that any habit acquired by methodical work would cramp and weigh down the independence of musical thought and that artistic style, so necessary to strict

beauty, would be an obstacle in the way of his obtaining complete realism as he conceived it. Putting aside all examples of styles and schools Moussorgsky expressed his ideas in a musical language that may be termed instinctive, protean-like, although inspired by an unchanging principle, and the chief characteristics of which belong to no former model.

The first work that inspired Moussorgsky's muse was Flaubert's "Salammbô." After writing his own libretto and composing much of the music he abandoned it for other compositions. The fact that he made use of several of its numbers in his opera of "Boris Godounow" would seem to show that "Salammbô" was not altogether without merit. The idea of seeking material for a musical drama in Pouchkine's "Boris Godounow" was given him by a friend. He became so enthusiastic that he worked at it with feverish rapidity. In two months, September to November, 1868, he had written the first act and one year later the first version of the opera was completed. It was not, however, destined to be received in that form; the theatrical directorate refused it because it contained too many choruses and concerted numbers and the principal rôles were too short. Moussorgsky, therefore, set to work and remodeled the opera to its present form. It is very fortunate that he had to do this, for, undoubtedly, the final form of the work is decidedly superior to the earlier production.

A National Work

The story of "Boris Godounow," by Pouchkine, merits the title of "national" to the fullest. It relates decisive events in the history of Russia and brings into play the contrasting elements and interests of the people and throne. Everything in this terrible work is real, powerful and simple; life, real life, without any commentary or touching up, is what "Boris Godounow" gives us.

The historical episode depicted is most lugubrious. *Boris Godounow* was acting regent of the Russian empire during the reign of the Czar *Féodor*, son of *Ivan the Terrible*. Another son of *Ivan*, *Dimitri*, exiled to Ouglitch, was found with his throat pierced toward the end of *Féodor's* reign. Public opinion accused *Boris* of the crime, because he, thanks to *Dimitri's* death, became Czar. After a short and unfortunate reign he died at the very moment that the people, in a state of revolt, placed on the throne a usurper who passed himself off as the Czar *Dimitri*, miraculously returned to life.

It is somewhat difficult to compare Pouchkine's text with the one that Moussorgsky adopted. The latter is much simplified and is formed partly from Pouchkine and partly written by Moussorgsky himself. In both prose and poetry alternate, according to the requirements for expression, an excellent method of which the Elizabethan dramatists have given good examples. Like Pouchkine, Moussorgsky has not concentrated interest in the pathetic story of Czar *Boris*. The chief rôle in his drama is played by the people, which is in agitated movement from beginning to end. The drama opens in the midst of the people, assembled in an anxious crowd in front of the convent where *Boris* is hidden. It ends with the breaking loose of the revolted people, whose relentless, forceful pressure has been felt all through the first three acts. Like all heroes, the principal personage seems to remain passive—the usurper keeps almost entirely in the background. Fate alone works and is the real mainspring of the action, which thus attains a grandeur that is almost *Æschylian*.

The drama is divided into a prologue and four acts. The first tableau of the prologue passes in the courtyard of a monastery, where the crowd, obeying the orders of a brutal police officer, give vent to cries and supplications for *Boris* to become their Czar. The secretary of the Douma appears and announces that *Boris*, who has taken refuge in the monastery, refuses to accept the throne. The second tableau shows the square of the Kremlin, on the coronation day, and the new Czar, *Boris*, hailed by the people. Moussorgsky is the author of the entire prologue, which has scarcely anything in common with Pouchkine's book.

The Action in Detail

In the first act the curtain rises on the dimly lighted interior of a monk's cell.

The old monk, *Pimene*, is engaged in writing the history of his time; near him is *Grigory Otrepiou*, a novice, asleep. The young man awakes from a frightful dream and is calmed by *Pimene's* affectionate reassurances. But now *Grigory* questions the old man about the Czarévitch, assassinated by order of the present Czar, and when *Pimene* goes to the morning's mass *Grigory* is worked up into a state of frenzy at the thought of the crime committed by *Boris* and the approach of the judgment of God and men. The whole scene is conceived in the most elevated style. The second tableau is an inn on the Lithuanian frontier. The landlady, a merry soul, is singing when *Grigory*, who has fled from the monastery and is trying to reach the frontier, arrives disguised, accompanied by two dissolute monks. But the alarm has been given and the police search the inn and examine the three travelers. *Grigory* is finally recognized, but succeeds in escaping. In this scene the drama has a strong admixture of the comic element. The first tableau is almost all by Pouchkine, while the first part of the second is by Moussorgsky.

The second act is in the Czar's apartment in the palace. It is devoted chiefly to an exposition of the family life of *Boris*, his recollections of the crime by which he became Czar, his hallucinations and the increasing revolt of the people. *Chouisky*, his former accomplice and adviser, brings him the news that an impostor has taken the name of *Dimitri* and is exciting the people against him. In order to reassure him *Chouisky* affirms that it was really *Dimitri* who was assassinated and gives a description of the victim as he was lying in state. This is too much for the overwrought nerves of *Boris*; he sends *Chouisky* away and, now alone, has another delusion, believing that he sees the body of his victim before him. This scene is one of frightful realism, most poignant in effect. All the tragic part is by Pouchkine.

The third act consists chiefly of episodes showing *Grigory*, as the false *Dimitri*, conspiring with the malcontents against *Boris* and coming to an agreement with his fiancée, *Marina*, who knows his true name and station. A love duet closes the act, which, very strong in Pouchkine's libretto, has been greatly weakened by Moussorgsky's alterations. Only the music of this act is interesting.

The fourth act takes place in the hall of the Douma. Here the drama of the first

two acts continues, ever more and more powerful. *Chouisky* comes and relates that the Czar *Boris* is troubled by fearful visions, imagining that he is pursued by the Czarévitch *Dimitri*. Suddenly *Boris* appears, haggard and foaming at the mouth, as at the close of the second act. He becomes gradually calmer. The old man, *Pimene*, enters and tells *Boris* of a miracle that has just taken place at *Dimitri's* tomb—how a very old shepherd, who had been blind since his youth, heard in his sleep the voice of a child saying: "Arise and go to Ouglitch and pray at my tomb. I am the Czarévitch *Dimitri*; the Lord has placed me among his angels." Scarcely had the shepherd knelt at the tomb when he recovered his sight. The recital is interrupted by a piercing cry from *Boris*, who feels he is about to die. He sends for his son and bequeaths to him the empire; then, overcome by terror and remorse, he prays. Amid the tolling of bells and the chanting of monks his anguished soul passes away.

The Rôle of the Mob

The horror of this scene is surpassed only by the closing tableau, which depicts the excesses of the revolting people in the environs of the city. The whole action centers in the frenzy and fanaticism of an unbridled mob. When enthusiasm is at its height a march is heard; the people shout "Glory to thee, Czarévitch!" The usurper appears on his way to the Kremlin and is followed by the mob. Only one person remains—a young man, who has been wounded by the infuriated crowd and left to die. Seated on a stone he sobs forth: "Flow, flow, bitter tears! Weep, weep, orthodox soul! Soon will come the enemy with the darkness and gloomy, impenetrable night! Woe, woe to Russia! Weep, weep, Russian people, famished people!" Nearly the whole of this act is by Moussorgsky, who has given in it evidence of very great dramatic power. The whole story is somber in the extreme; but its somberness belongs to the grandeur of the classic Greek tragedies.

An analysis of the music will form the subject of another article.

A large audience greeted the Canon City, Col., Mixed Chorus of eighty-five voices, C. W. Van Patten, director, in its final concert of the season. Solos and duets were introduced by Helen Sartor, Gertrude Conner, Mrs. J. C. Schweigert, Mrs. Martha Bethel, Loya Sutherland, tenor, and A. L. Haley, bass. The chorus numbers were entirely American and English works.

LEILA! HÖLTERHOFF Concert Soprano

PRESS COMMENTS OF EUROPEAN TOUR
SEASON 1911-12

THEATER-VERGNÜGUNGS ANZEIGER, JUNE 4, 1912.

Leila S. Hölderhoff had selected for her program songs by Adolph Jensen, Oscar Posa and Brahms. Especially effective was "Am Ufer des Flusses des Manzanares," with its simple flowing melody, and Miss Hölderhoff's graceful, light rendering of it was superb. W. Ruoff's accompanying, too, was so realistic that one almost imagined that one could hear the splashing of the waves.

Of O. C. Posa's compositions, the setting to Theo. Storm's words, "Als ich Dich kaum gesehen," is worthy of special mention. It found favor on account of its real folk-song-like treatment. Further, the "Kornfeld" (Liliencron) was quite delightful, a strange effect being produced by the singer pausing between the fourth and fifth lines of the verse and then singing the last line quite softly and half bashfully to a melody charming in its simplicity. This Miss Hölderhoff did to perfection.

The Weihnachtslied is interesting on account of its harmony and is also melodious.

The artist sang the songs by Brahms, each one more beautifully than the other, so that at the end she was greeted with great applause.

ALLGEMEINE RUNDSCHAU, MUNICH, MARCH 9, 1912.

Leila S. Hölderhoff's vocal recital again left very pleasant impressions. The blind singer is endowed with beautiful means of expression, and her lovely, soft voice is heard to the best advantage in lyrical songs.

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LOUISVILLE HEARS WORKS OF ITS OWN COMPOSERS

Three Local Artists Present Program of Particular Interest to an Audience of Kentuckians

LOUISVILLE, June 17.—An interesting concert was given at the Woman's Club on Friday evening of last week by three prominent local musicians—Mrs. Carrie Rothschild Sapinsky, contralto; Douglass Webb, baritone; and Patrick O'Sullivan, composer-pianist. The program introduced to the large audience many of the vocal and piano compositions of Mr. O'Sullivan, as well as manuscript songs by Mildred Hill, Josephine McGill, John Mason Strauss and Carl Shackleton, all of whom are Louisville composers.

Mr. O'Sullivan had not before been heard in a program of such elaboration or variety, and he revealed himself as a pianist of much power. Besides playing a number of his own compositions he offered the Rondo in G of Beethoven, Chopin's Sonata, op. 35, and the Nocturne, op. 9, No. 3. He also displayed great virtuosity in Liszt's "Don Juan" Fantasie. Of his own piano compositions Mr. O'Sullivan played "Tonestück," "Wiegenlied" and a waltz, "Prosit Neujahr," all of which were pleasing and showed most musicianly attributes.

Mr. Webb sang in his usual fine style four of Mr. O'Sullivan's songs, one of which was given in ancient Gaelic. In addition to these he gave "Through the Valley" and "Sweetheart Is There," by Franz, "A Little Song" by Bungert and "Zueignung" by Umlauf. The O'Sullivan songs were set to the words of Seumas McManus and were greatly appreciated.

Mrs. Sapinsky's voice was revealed as a sonorous, mellow organ, and she sang with authority and intensity of feeling. Her singing of Mary Turner Salter's "Cry of Rachel" won enthusiastic praise. A lovely interpretation was given of Christiaan Kriens's "Vision," and the singer was equally successful with the French spirit of Fontenaille's "Obstination." Mrs. Sapinsky's other numbers were Van der Stucken's "Joy of Youth," "The Lute Song" and "Low Lie Down," by Patrick O'Sullivan, to words by Madison Cawein; "Thistle Down," by Mildred Hill; "That's Life" and "If I Were a Raindrop," by John Mason Strauss; "Mother of Mine," by Carl Shackleton, and "Duna," by Josephine McGill.

H. P.

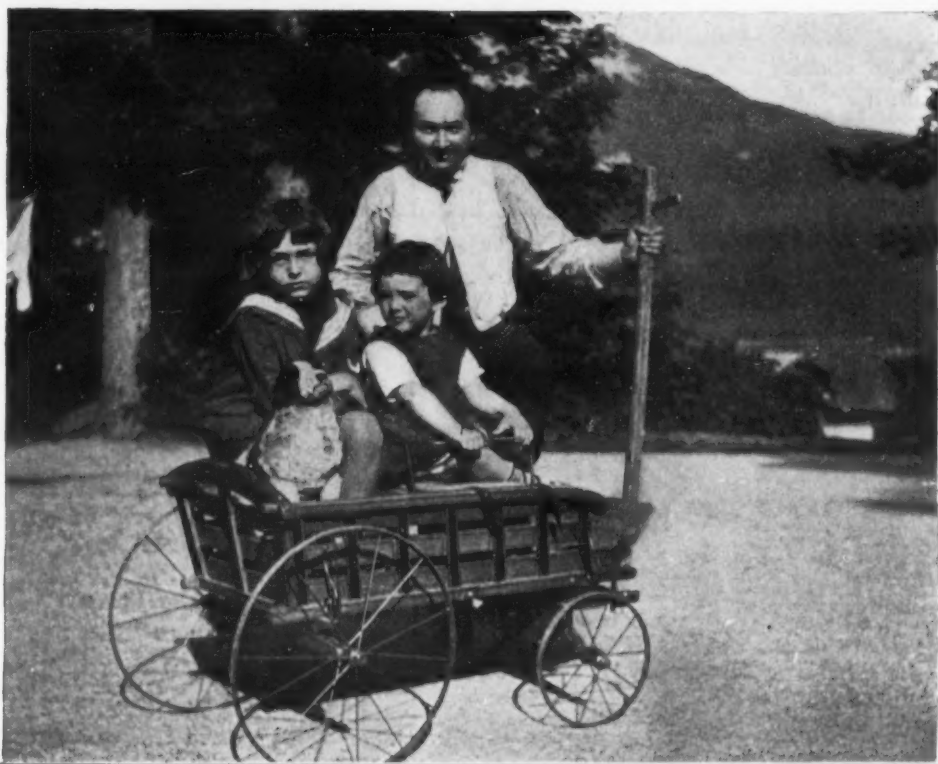
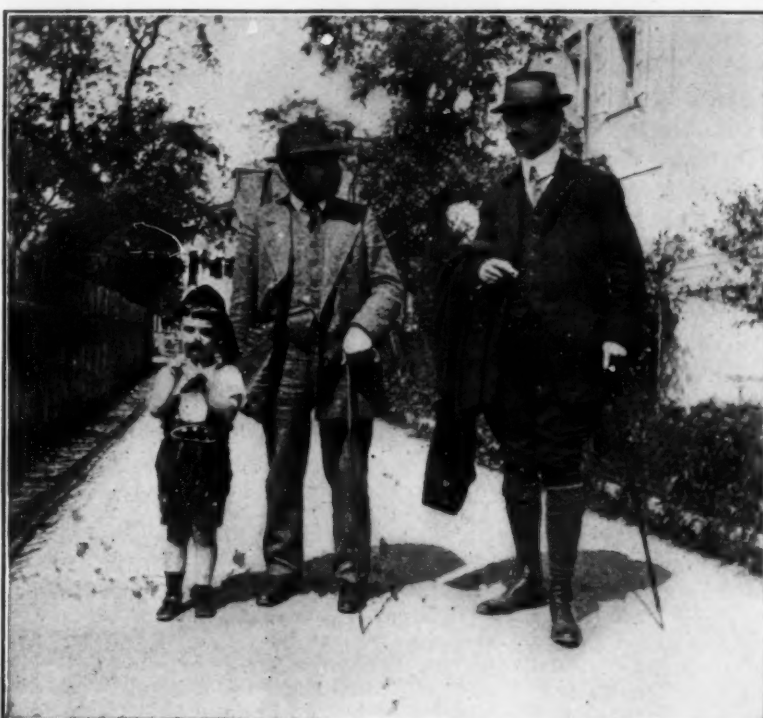
Schumann-Heink's Plans

Mme. Schumann-Heink, who sailed for Europe several weeks ago, went direct to Bayreuth, where she is to sing during July and up to August 5. She will also be heard in the Wagner Festival at Munich. The next American tour for Mme. Schumann-Heink promises to be the busiest she has ever made in this country. It is to open in Regina, in Northwest Canada, on September 16, and in that week she will sing in Calgary and Edmonton, after which she will be heard in several other cities on the way east to Winnipeg. Practically every available date has been booked for this great artist during October, November and December, while her booking after the New York concert is equally heavy.

Alma Gluck's New York Recital

Alma Gluck will give her annual song recital in New York City at Carnegie Hall on Saturday afternoon, November 2. Mme. Gluck will open her season at the Worcester, Mass., Festival on October 2 next.

A MORE FAMOUS GODOWSKY TO VISIT US THAN ONE WHO USED TO LIVE HERE



Upper Left-Hand Picture: Leopold Godowsky, the Famous Russian Pianist, Who Is to Tour America Next Season, and His Publisher, Wilhelm Lienau. Upper Right Hand: Mr. Godowsky in His Study. Lower Left Hand: Signing a Contract as Head of the Vienna Meisterschule. On the Right is the President of the Meisterschule Board of Directors, and, on the Left, Dr. Steger, of the Board of Directors. The Lower Right-Hand Picture Shows the Pianist with His Two Sons

TO few musical events of the coming season will more interest be attached than the appearances of the famous pianist, Leopold Godowsky. Godowsky is, of course, not a newcomer in this country, as he has traveled and lived here for a considerable period. His artistic reputation has, however, increased with years and he is now justly regarded as one of the most phenomenal keyboard artists in Europe. As a technician he is surpassed by few liv-

ing pianists. This fact is reflected in his compositions, which, though not numerous, are remarkable for their tremendous technical exactions.

Godowsky is still a comparatively young man, having been born in 1870. He was something of an infant prodigy, evincing musical aptitude at the age of three and making his first appearance in public when but nine years old. At that time his success was so pronounced that he made a tour of Poland and Germany. Four years later, however, he was able to enter the Hochschule in Berlin, through the generosity of a wealthy banker of Königsburg, and there he studied under Bargiel and Rudorff. In 1884 he paid his first visit to America in company with Ovide Musin, the violinist, and remained for two years. Upon returning to Europe he played before Saint-Saëns in Paris. The great composer was so impressed by the brilliancy of his playing that he cheerfully volunteered to accept the young man as a pupil—something quite unprecedented at the time with Saint-Saëns.

Godowsky made a tour through France and also went to London after completing his studies with Saint-Saëns. In London he was commanded to play at the British Court, and from that time his fame spread over Europe with startling rapidity. But his English success was the means of bringing him back to America, to which he returned in 1890. He remained for a

number of years, living alternately in New York, Philadelphia and Chicago, in which latter city he was director of the Conservatory, and making tours of the United States and Canada. In 1901 he married Frieda Saxe, an American girl. He also made a few trips to Europe and in 1900 was heard in Berlin, which immediately became enthusiastic over him. From that time his popularity has been unquestioned. At present he is occupied in teaching and concert giving. He is the head of the Vienna Meisterschule.

Godowsky's compositions have been pronounced by one writer "in some ways the most important addition to the literature of piano technique since Liszt's compositions were produced." The element of his playing which has brought him no end of fame is his ability to manipulate several themes simultaneously. He has written fifty studies on Chopin's "Etudes," which may legitimately be regarded in the light of original compositions instead of mere transcriptions. In some he has combined two Etudes contrapuntally, and has also arranged certain of the Etudes for left hand alone. His skill with the left hand once caused the eminent Viennese critic, Julius Korngold, to declare that "the left hand of this master is really a second right hand." One of his most sensational pieces of writing lately has been an immensely difficult contrapuntal arrangement of several Strauss waltzes.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

AMONG the new songs issued by the H. W. Gray Company, New York, are Frederick S. Converse's "The Hermit Thrush" for a medium voice, splendid melodic writing, a rather conventional "Lullaby," also for medium voice, by Harold P. Brown, and a sacred song by John E. West, called "Eventide." This latter requires more than passing consideration; it might be set up as a model of what a sacred song should be. Dignified, filled with fervor, straightforward and sincere in style, it cannot fail to win the approval of all singers and organists who believe in maintaining a high standard in music for the church. It is for a low voice.

The octavo numbers of Novello & Company, Limited, include Charles Macpherson's "Adieu, Sweet Amaryllis," for mixed voices, an excellent piece of four-part writing and Edward German's "Sweet Day, So Cool," also a charming song. W. G. Alcock's "When the Lord Turned Again the Captivity of Zion," an anthem for mixed voices of considerable proportions, shows the English composer an efficient minister to the needs of his service, and Oliver King's "I Will Sing of Thy Power, O God" is a welcome addition to the literature of the church. Set V, "Children's Singing Games," edited by Alice B. Gomme and Cecil J. Sharp contains valuable material for the school room. Both regular staff notation and tonic sol-fa are included; such songs as "The Jolly Nigger Boy," "Wallflowers," "The Gallant Ship," "Queen Mary," "Sweet Daisy" and a number of others make up the volume.

"THE HERMIT THRUSH." Song for a Medium Voice. By Frederick S. Converse. "LULLABY." Song for a Medium Voice. By Harold P. Brown. "EVENTIDE." Song for a Low Voice. By John E. West. Price 50 cents each. All published by the H. W. Gray Company, New York. "ADIEU, SWEET AMARYLLIS." Part Song for Mixed Voices. By Charles Macpherson. "SWEET DAY, SO COOL." Part Song for Mixed Voices. By Edward German. Price 6d. each. "WHEN THE LORD TURNED." Anthem for Mixed Voices. By W. G. Alcock. Price 6d. "I WILL SING OF THY POWER, O GOD." Anthem for Mixed Voices. By Oliver King. "CHILDREN'S SINGING GAMES, SET V." Edited by Alice B. Gomme and Cecil J. Sharp. Price 9d. each. All published by Novello & Company, Ltd., London, England.

THE Boston Music Company has issued a number of original compositions and arrangements for chorus of women's voices by Louis Victor Saar,† now resident in Cincinnati, which are a distinct addition to the literature.

First there are Three Trios—"Life's Journey," "Shadows of Twilight," "Spring"—set for three-part chorus with piano or orchestral accompaniment, and in them one recognizes at once splendid musicianship and considerable fertility of ideas. The second, "Shadows of Twilight," seems the finest to the present reviewer, while the other two, of which "Spring" is the lighter, are also highly interesting.

The arrangements include a transcription of Grieg's "Solvejg's Cradle Song," one of the loveliest songs which the Norwegian master left us and undeservedly neglected by concert-singers, being far more individual than the much sung "Solvejg's Song"; this Mr. Saar has arranged for three-part chorus with an effective soprano solo. Schumann's "Mondnacht (Moonlight)" is also arranged with a violin obbligato, *con sordino*, as are Beethoven's "Faithful Johnnie," Schubert's familiar "Cradle Song" and "To Sylvia," in which latter the arranger's musicianship comes to the fore in the remarkably ingenious polyphonic writing which he has, as it were, read out of the original song, so appropriate is it in conception, and Brahms's "The Bridegroom" and Schumann's "Die Lotos Blume," which is arranged with a soprano solo.

No conductor of women's choruses can find better material for his forces than these arrangements, for they are idiomatically done and are not only effective but are written by one who knows his art through careful study and through a thorough application of its guiding principles. The three original songs should also meet with favor, and as they and a number of the arrangements are to be had with orchestral accompaniment their beauties will doubtless be enhanced when produced in this more elaborate manner.

†"THREE TRIOS"—"LIFE'S JOURNEY," "SHADOWS OF TWILIGHT," "SPRING." Three-Part, for Chorus of Women's Voices with Piano or Orchestral Ac-

companiment. By Louis Victor Saar, Op. 62. Price 30 cents net. "SOLVEJG'S CRADLE SONG." By Edvard Grieg. "FAITHFUL JOHNIE." By Ludwig Van Beethoven. "CRADLE SONG." By Franz Schubert. "THE BRIDEGROOM." By Johannes Brahms. "THE LOTOS FLOWER." By Robert Schumann. Price 15 cents, each. "MONDNACHT (Moonlight)." By Robert Schumann. "TO SYLVIA." By Franz Schubert. Price 20 cents each. All arranged for Three-Part Chorus of Women's Voices by Louis Victor Saar. Published by the Boston Music Company, Boston, Mass.

A NUMBER of interesting violin issues appear from the press of the Boston Music Company, all of them well written and unusually individual in style.

Nándor Zsolt is represented by a "Berceuse,"‡ in D flat major, conceived in ultra-modern style, bearing a dedication to Efreim Zimbalist, who at his last New York recital played a "Valse Caprice" by the same composer; Arthur H. Ryder, an American, has "A June Idyl," three pieces, Romance, "By a Moss-Grown Spring" and "Evening," miniatures of real beauty, idiomatically conceived for the violin.

William E. Haesche, who has already written a number of attractive violin pieces, has published a "Gavotte Rocooco" and a "Mazurka de Concert," both of which seem to contain ideas for the instrument that should prove effective when well presented. Oscar Straus, better known in this country for his comic operas, though he has done considerable work in the realm of serious composition, has a brilliant "Perpetuum Mobile"; a dainty "Italian Serenade" by S. Maykapar appears to be a good encore number.

Hugo Riesenfeld, a New York violinist of prominence, has written a pleasing "Album-Leaf," built on broad flowing lines, though one would find the composition more attractive were there not so many references to the operatic works of Massenet contained therein; he also has arranged the Hungarian "Rakoczy March" in virtuosic manner for the violin and inscribed it to Mischa Elman. There is a paraphrase on an "Intermezzo" by Paula Szalit, harmonically interesting, a transcription of Debussy's "Reverie," original for the piano but nicely set for the violin in its present arrangement by Carl Engel and a "Guitarero" by Franz Drdla, which should meet with the same success as his Serenade in A and his "Souvenir"; Timothée Adamowski contributes a simple, melodious Berceuse which has the merit of being serviceable as a teaching piece.

NEW COMPOSITIONS FOR THE VIOLIN.—"BERCEUSE." By Nándor Zsolt. Price 65 cents. "ROMANCE." By a Moss-Grown Spring. "EVENING." By Arthur H. Ryder, Op. 7. Price 50 cents each. "GAVOTTE ROCOCO." "MAZURKA DE CONCERT." By William E. Haesche. Price 65 and 90 cents, respectively. "PERPETUUM MOBILE." By Oscar Straus, Op. 47. Price 90 cents. "ITALIAN SERENADE." By S. Maykapar. Price 75 cents. "ALBUM-LEAF." "RAKOCZY MARCH." By Hugo Riesenfeld. Price 90 cents and \$1.00, respectively. "INTERMEZZO." By Paula Szalit. Price 60 cents. "REVERIE." By Claude Debussy. Arranged by Carl Engel. Price 75 cents. "GUITARERO." By Franz Drdla. Price 90 cents. "BERCEUSE." By T. Adamowski. Price 65 cents. All published by the Boston Music Company, Boston, Mass.

THE first volume of Gustav Hollaender's "Fifty Easy Pieces for Violin with Piano Accompaniment"¶ is issued, by Bote & Bock, Berlin, and is without doubt the best set of easy teaching pieces written by a contemporary composer for some time. Professor Hollaender, who is the head of the Stern Conservatory in the German capital, is a musician and violinist of decided creative ability and his many compositions for his instrument are additions to violin literature that cannot be too highly praised. This set of pieces begins with a Præludium in C Major, followed by an Andante Cantabile in the same tonality; then come "Little Madcap" and a Barcarolle in A Minor, a "Study" and Humoreske in G Major, a "Ländler" and "Sarabande" in E Minor, and a Staccato-Etude and "In Modo di Menuetto" in F Major. These ten pieces comprise the first volume and in the same way Professor Hollaender has followed out his plan in the entire fifty, which cover the range of every major and minor scale in five volumes.

The compositions are not only instructive but are really musically worth while and will be much admired by violin teachers throughout the musical world. Needless to add they are carefully bowed and fingered by the composer himself. A. W. K.

¶"FIFTY EASY PIECES." For Violin with Piano Accompaniment. By Gustav Hollaender, Op. 65. Published by Bote & Bock, Berlin. Price 3 Marks per volume.



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LOS ANGELES ENJOYS CHORAL MUSIC WEEK

Three Local Organizations Charm
Audiences with Programs of
Varied Interest

LOS ANGELES, June 17.—Director J. B. Poulin presented the Lyric Club Chorus of ninety women in a program which offered examples of several different schools. For instance, there was one group of choruses by Puccini, Hermann and Paul Bliss and another by Manney, Grieg and Bruch. The Puccini number, from "Madama Butterfly," represented the Italian school, the Hermann "Summer Night" was an example of the German and the Paul Bliss "Requiem of a Rose" represented the work of the American composers. This chorus of Mr. Bliss was the most interesting number on the program. The Lyric Club did justice to the finer points of all these varied numbers. The assisting soloists were William J. Chick and Karl Klein. Mr. Chick pleased his large audience in a Gounod aria and in the solo part of Bruch's cantata "Fair Ellen." Mr. Klein proved a well schooled and temperamental violinist. Incidental solos were sung by Mmes. Ragland, Thayer, Conklin and Land. The latter displayed a beautiful voice worthy of the most careful training. The closing concert of the year was a distinct success for the Lyric Club.

Mr. Poulin's chorus at the Temple Auditorium gave a concert on Thursday night with the "Hallelujah" Chorus as its principal offering. The other numbers were secular in style, light in character and artistically given. The vocal soloists were Mrs. Robert Smith, Mrs. Jennie Jones, Glenn Lee and George Remus. Mr. Lee proved to be the possessor of an unusually good tenor, with promise of becoming effective in larger musical circles. Mrs. Smith is one of the first rank of local sopranos. The instrumental soloists were Marcel Meier and Ray Hastings. Mr. Meier, with his wife as accompanist, gave a well balanced interpretation of his selec-

tions. Mr. Hastings had great opportunities at the large organ of the Auditorium. Opening the week's music was the enjoyable concert of the Orpheus Club, under J. P. Dupuy. The principal number given by this chorus of forty male voices was the "Chorus of Priests" from "L'Africaine." Assisting the Orpheus singers was a chorus of sixteen women, a newly organized club, which sang with commendable finish. The assisting soloist was Julius Kranz, a young violinist, who showed real talent. Mrs. Menasco, 'cellist, also contributed an obligato.

W. F. G.

STRONG DEMAND FOR TEACHERS FROM BOSTON

Graduates of New England Conservatory of Music Slated for Important Positions—Commencement Festivities On

BOSTON, June 20.—Commencement festivities at the New England Conservatory of Music began last evening with the annual junior-senior reception in Recital Hall. This evening a concert will be given by members of the graduating class in Jordan Hall and to-morrow evening the senior reception in Recital Hall. Class Day exercises take place on the afternoon of June 24 and commencement exercises on the afternoon of June 25, in Jordan Hall, followed by the alumni reunion and banquet at the Vendome in the evening.

The teachers' bureau conducted by the New England Conservatory for the benefit of students and alumni reports many engagements for next season. The demand for Boston trained teachers from schools and colleges outside New England is said by the management to have been one of the particularly gratifying features of the Conservatory's recent growth. Some of the engagements just concluded follow:

Herbert J. Jenney, of Milwaukee, Wis., '11, will direct the music department of Daniel Baker College, Brownwood, Tex.; Glenna Prichard, of Dayton, Ky., '11, and as soloist, '12, has accepted a position as member of the vocal faculty of Salem Academy and College, Winston-Salem, N. C. Besides her work at the Conservatory Miss Prichard for the last two years has been soloist at the Baptist Church, Weston.

AUGUSTA COTTLOW'S ROMANCE

THE marriage of Augusta Cottlow, the pianist, and Edgar A. Gerst had a touch of the romantic in it that is known only to a few friends.

Miss Cottlow was perhaps the first American pianist prodigy to claim the attention of both public and press; and it was

in her prodigy days, during her first tour of the Pacific Coast, that she met the family of Mr. Gerst, who resided in San

Francisco and was entertained at their home on several occasions. She saw very little of her future husband at that time, as he was a bashful boy, greatly in awe of the

little girl who had played with orchestra and been pictured in all the San Francisco papers. About four years later Mr. Gerst and his father were making a tour of the world and happened to be in Berlin when Augusta Cottlow made her debut in Berlin with the Philharmonic Orchestra and their acquaintance was temporarily renewed. Their ways separated once more, and it was not until November, 1910, that Miss Cottlow and Mr. Gerst met again, when Miss Cottlow was filling an engagement in Frankfurt-on-Main, Germany, where Mr. Gerst was pursuing his studies with Belvidt. In March, 1911, the distinguished American pianist was invited to participate in three concerts in Frankfurt during the Liszt Festival, and she and her mother, who has been her constant companion, were again the recipients of many attentions at the hands of the Gerst family.

In May, 1911, Miss Cottlow went to London to fill professional engagements and Mr. Gerst to Italy to continue his studies under Lombardi.

They met again in London in July, 1911, and decided then that it was best that they pursue the path of life together.

On account of Miss Cottlow's American tour of 1911-12 the marriage could not take place until June 10 of this year. The couple sailed on the *New Amsterdam* on June 11 and will make their home in Berlin, Germany, for several years until Mr. Gerst, who has already had several successful appearances in Germany, has fully established his reputation in concert and oratorio.

Miss Cottlow will continue her career as concert pianist and will devote one day each week to teaching, as has been her custom in the past. She will be known professionally as Augusta Cottlow Gerst.



Mr. and Mrs.
Edgar A.
Gerst

Francisco and was entertained at their home on several occasions. She saw very little of her future husband at that time, as he was a bashful boy, greatly in awe of the

Augusta Gentsch, St. Louis, Mo., '11, who has been doing concert work for the last few months, takes charge of the pianoforte department of the Mt. Ida School for Girls, Newton; Eva E. Johnson, Huntington, L. I., '12, joins the pianoforte department of Lake Erie College, Painesville, Ohio, and Alice Shepard, Roxbury, '08, leaves this city for Decatur, Ga., to teach musical subjects at Agnes Scott College. Since graduation from the Conservatory's organ department she has taught at the South End Industrial School and sung at the South Natick Unitarian and Quincy Congregational churches. Ethelinde F. Bridgman, Dexter, Me., '11, becomes head of the pianoforte department, St. Helen's Hall, Portland, Ore. For some time past she has been the Conservatory's assistant librarian. Mary Ellen Lease, Waterbury, Vt., '12, has been chosen pianoforte instructor at Goddard Seminary, Barre, Vt.; Winnifred R. Ingraham, of Worcester, '11, will teach next year at the State Normal School, Bloomsburg, Pa., and Carl F. Rackel, Canton, O., '08, has resigned his directorship of the music department of Mt. Union College, Alliance, O., to become connected with Whitman College, Walla Walla, Wash.

A. E.

Activities in New York Schools and Studios

Dr. Conterno's Summer Courses

Dr. Giovanni E. Conterno, composer and conductor, announces that he will conduct a Summer course in composition and harmony at his studios, No. 20 Pierrepont street, Brooklyn. This course will be for amateurs, but he will also conduct a course for professional musicians. Dr. Conterno is the composer of one grand opera, two comic operas, numerous overtures and works in larger forms and many smaller compositions for various instruments and voice.

Children Do Good Work at Virgil School

An interesting program was given by the young pupils of the Virgil Piano Conservatory on Friday evening, June 14. The playing of the children showed that the faculty is doing the same careful and thorough work which in past years secured its high reputation.

The children played from memory with clearness, apparent ease and with musical appreciation of tone and rhythm which made their work bright and attractive to the listeners. Many of the compositions chosen were written by Mrs. A. M. Virgil, the director of the school, who writes with facility a style of music particularly suited to the needs of pupils.

All but one of these children used the pedal and pedaled remarkably well. The following pupils took part in the recital: Florence Martin, Ethel de Villafranca,

Celia Schanzer, Fanny Karger, Marion Eames, Richard Benson, Inez Gower, Emma Lipp and Lucille Oliver. A special word of praise should be given little Florence Martin, who had studied only three months, and to Ethel de Villafranca, who had studied seven months. The latter gave an illustration on the "Tek" of chord playing in difficult keys, and also of some rapid chord work in the key of C, executing 144 chords to the minute. She also illustrated scale work by playing a four octave scale in the key of C at a velocity of 480 notes to the minute. She then played in a charming manner "Valse Brillante" and "Under the Apple Blossoms," both by Mrs. A. M. Virgil.

Recital at American Institute

Julia Belle James, a young piano pupil of H. Rawlins Baker, appeared in an interesting recital at the American Institute of Applied Music on June 13 with the assistance of David Talmadge, Jr., violinist, and Mrs. David Talmadge, Jr., accompanist. Miss James gave a demonstration of pianistic talents far above the ordinary. Her technical facility was exhibited in the Bach Toccata and her gifts of poetic feeling found expression in the Andante of the Beethoven Sonata, op. 27, No. 1. Her second pleasing group consisted of the Schumann Romanza, Godard's "Venezienne" and the Rubinstein Polonaise. The final group opened with a Romanza by Howard Brockway, which was followed by a "Folk Song" by Grieg and an Impromptu by Fauré. Mr. Talmadge's artistic violin solos included a Romance by D'Ambrosio, a Handel Minuet, the "Poem" by Fibich and Francis Macmillen's "Causerie."

The Mozart Museum building at Salzburg, which is to be pushed forward now that the funds already collected amount to \$80,000, will contain a concert hall, quarters for a conservatory of music and numerous rooms for other purposes, in addition to the museum proper.



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 PIANIST
 Second American Tour



PAUL MORENZO
 Spanish Tenor



IDA DIVINOFF
 Russian Violinist

HOW HALLAM CREATED A MUSICAL ATMOSPHERE IN SARATOGA

[Continued from page 2]

his dramatic scene with *Elijah* Mr. Mur-
 phy entered fully into the spirit.

Mr. Werrenrath, as *Elijah*, was a dra-
 matic and powerful figure. His effects
 were not produced by excess of force but
 by fineness of perception, always good
 tonal quality and a sympathy with the
 rôle. His spirit of thorough musicianship
 was shown by his singing the rôle en-
 tirely from memory, a habit which might
 well be copied by other singers. With the
 consequent freedom which he gained he
 was able to infuse a vitality into the part
 which was contagious. His recitatives and
 scenes were done with authority. His air,
 "Is Not His Word Like a Fire?" one of
 the most difficult oratorio numbers to sing,
 was performed in such a manner as to in-
 voke tremendous applause. In a like way
 his "It Is Enough," of vastly different
 style, equally aroused the audience.

Miss Hinkle was a worthy companion
 to the powerful *Elijah* of Mr. Werrenrath.

Her voice, broad and full in power and of
 gripping quality, reminded one of Anita
 Rio when she was at the height of her
 career in this country. With a voice such
 as this one may be tempted to rely on its
 natural beauty rather than on studious
 musicianship, but this temptation evidently
 has not appealed to Miss Hinkle. Her
 work showed careful and consistent
 thought and study, both vocally and mu-
 sically, but above all there was a fine en-
 thusiasm and freshness of idea. In her
 scenes and recitatives, especially with
Elijah, Miss Hinkle seized every oppor-
 tunity for telling effects. In "Hear Ye,
 Israel" she rose to great heights and per-
 formed the familiar aria with a finality
 that made it most convincing. In addition
 to her musicianship she showed great
 beauty of tone.

The work of Mr. Hallam cannot be too
 highly commended. Working against
 great odds, financially and musically, he
 has accomplished a fine work. The man

who can bring home to the people, who
 have little or no opportunities for hearing
 music, a series of concerts of musical mas-
 terpieces as Mr. Hallam did, is a man who
 should be praised for his achievements. The
 future of music in this country is in the
 hands of such men and our coming mu-
 sical status will depend not so much on
 the number of our composers, but on the
 ability of the great mass of the people to
 appreciate and understand music. In this
 work Mr. Hallam is an authority. There
 is no reason why with such a beginning in
 Saratoga he should not go far and make
 this festival of prime importance in north-
 ern New York and respected throughout
 America.

At the end of the first part of the
 "Elijah" the members of the chorus pre-
 sented to Mr. Hallam, as a token of their
 appreciation of his unremitting labor in
 their behalf, a handsome loving cup suit-
 ably inscribed.

A. L. J.

PITTSBURGH MUSICIANS IN AN AL FRESCO CONCERT

Carl Bernthaler's Festival Orchestra and
 Mendelssohn Choir Appear in
 Fine Program

PITTSBURGH, PA., June 22.—Carl Bern-
 thaler and his Pittsburgh Festival Orches-
 tra made their first appearance of the sea-
 son on the Hotel Schenley Lawn last Sat-
 urday night and scored a big success. The
 orchestra was augmented by the appear-
 ance of the Mendelssohn Choir, Ernest
 Lunt, director. Many familiar faces could
 be observed in the personnel of the or-
 chestra, several well-known musicians
 from Cincinnati being among the number.
 Mr. Bernthaler was given a splendid ova-
 tion as one of the most popular musicians
 in Pittsburgh.

The program included the "Robespierre"
 Overture by Litolf and a selection from
 "Aida." The Mendelssohn Choir made a
 fine impression, presenting Webbe's "Wan-
 ton Gales" and "The Christian Martyrs,"
 by DeRille, which occupied the first half
 of the program, and "The Song Now
 Stilled" by Sibelius, Abt's "Grave of a
 Singer" and the "Soldiers' Chorus" from
 "Faust," a number which the choir handled
 particularly well. The concerts are being
 continued every night with programs which
 have been especially gratifying to those
 who have heard them.

The Mendelssohn Choir held its fourth
 annual outing to-day at Cheeseman Grove.
 The members of the organization indulged
 in athletic events, which included a ball
 game, a 100-yard dash, running broad
 jumps, fat men's races and other features.

Richard Knotts, the director of the
 Knotts Choral Club, presented his pupils
 in a recital this week at Carnegie Music
 Hall, the event attracting a large audience.
 The Choral Club also took part in the re-
 cital and made a good impression.

E. C. S.

Baltimore Critic's Anniversary of Grad- uation from Peabody

BALTIMORE, June 24.—Willard G. Day,
 the veteran music critic of the *Baltimore
 American*, celebrated the fortieth anniver-
 sary of his graduation from the Peabody
 Conservatory of Music on June 10 by en-
 tertaining his friends with reminiscences
 of his student days. Mr. Day received the
 first graduate diploma granted by this in-
 stitution on June 19, 1872. While studying
 at the Peabody Mr. Day was also pursuing
 the calling of a clergyman and he has oc-
 cupied the pulpit of churches in the lead-
 ing cities of the country and still preaches
 in Baltimore on special occasions. While
 at the Peabody Conservatory Mr. Day
 lectured in a course on literature. He
 took part in an opera concert at the con-
 servatory in the early days and his ver-
 satility was displayed by his playing in the
 orchestra a part of the evening and also
 singing and dancing on the stage. Mr.
 Day has been music critic for the *Balti-
 more American* for thirty years and he is
 popularly known to the musical fraternity
 of Baltimore and other cities. W. J. R.

Arthur Farwell on Fourth of July Cele- bration Committee

Arthur Farwell, whose "Hymn to
 Liberty" had its first hearing at City Hall,
 New York, last Fourth of July, has this
 year been made a member of the City Hall
 Celebration Committee, of which Dr.
 George F. Kunz is chairman. The com-
 mittee is making extensive plans for a
 musical celebration.

ARRANGING CLÉMENT'S TOUR

Howard Potter Returns from Paris
 After Closing Boston Opera En-
 gagement

Howard E. Potter, personal represen-
 tative of Edmond Clément, the distin-
 guished French tenor, returned from
 Paris last week on the *Kaiser Wilhelm II*,



—Copyright Dupont
 Edmond Clément

after being de-
 tained for three
 days in Havre,
 owing to the strike
 on the *France*. Mr.
 Potter sailed last
 month with Jan
 Kubelik and ex-
 pected to spend
 some time with
 the famous violi-
 nist at his home
 in Bohemia, but
 while visiting M.
 Clément, he was
 summoned home
 to attend to mat-
 ters of import-
 ance concerning
 the coming ap-
 pearances of Clé-
 ment in this country next season.

While in Paris Mr. Potter arranged with
 Henry Russell for the engagement of
 Clément with the Boston Opera Com-
 pany, and the French tenor will make his
 reappearance there on November 25 in a
 gala opening performance of "The Tales
 of Hoffmann." In addition to his operatic
 and private work Clément will have a con-
 cert tour that will extend as far West as
 Denver and will keep him in this coun-
 try until June, 1913.

Mr. Potter attended a performance of
 "Manon" at the Opéra Comique while in
 Paris and witnessed the great ovation
 given to Clément upon his appearance
 for the last time this season. During the
 evening the enthusiasm was intense and at
 the close of the opera the tenor was called
 to the footlights seventeen times and the
 management quickly decided to add an-
 other performance, so in three days,
 Clément sang in "Werther" before an
 audience that filled every seat in the
 Opéra Comique.

Since leaving New York last October as
 treasurer for Jan Kubelik Mr. Potter has
 covered 73,000 miles. He will locate in
 his New York offices, which will probably
 be in the Commercial Trust Company
 Building, Broadway and Forty-first Street.

Arthur Rubinstein gave the first perform-
 ance of a new piano sonata by Scriabine
 at his last recital in London.

ADA CHAMBERS TELLS OF OPERATIC DEBUT

As Ada Androwa Ohio Girl Won Praise
 of Critics on Her First Appear-
 ance in Paris

The European edition of the New York
Herald provides additional data regarding
 the successful début of Ada Chambers, of
 Ohio, who made her operatic bow in Paris,
 appearing at the Gaité Lyrique Theater in
 the rôle of *Salomé* in Massenet's opera
 "Hérodiade." She will appear again at a
 gala performance at the Gaité Lyrique.

This is Miss Androwa's (Miss Cham-
 bers's) first appearance on the operatic
 stage. Until about three years ago she was
 soloist with Sousa's Band, but possessing
 an exceptional dramatic soprano voice she
 was urged to go to Europe to study for
 opera. She took the advice and studied
 under Jean de Reszke, although she found
 time to pass a year in Italy learning
 Italian.

Relating the circumstances of her début
 to a *Herald* correspondent, Miss Androwa
 said: "I am not nervous, but it was a try-
 ing ordeal. Just think, I had never been
 on an operatic stage before. I had not re-
 hearsed with the orchestra; and for my
 acting and cues I had to rely upon the
 summary directions given me beforehand
 by the stage manager.

"Once on the stage I had too much to
 think about to feel nervous. I had to
 recollect what I had been told, where I
 should find this or that feature on the
 scenery or stage. But there were awful
 moments, nevertheless, when I looked at
 the great audience before which I was
 singing—and acting—for the first time.
 However, the applause of the public re-
 stored my confidence."

American Violinist Completes Studies in Berlin

William Heldt, a former pupil of the
 Yale Music School under Prof. Isador
 Troostwyk, returns to America in the Fall
 after two years' study of the violin in Ber-
 lin with the Italian virtuoso, Arrigo Serato.
 Mr. Heldt is one of Maestro Serato's
 American pupils, who has made great pro-
 gress under his teaching. In addition to
 his solo work Mr. Heldt has appeared in
 symphony programs with the Tonkünstler
 Verein and other orchestras.

The Berlin Royal Opera celebrated Mas-
 senet's seventieth birthday with a revival
 of "Manon," with Geraldine Farrar in the
 name part.



Coming Season 1912-13

LILLIAN SHIMBERG

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"Miss SHIMBERG is bubbling over
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Grace Kerns, Soprano. St. Bartholomew's New York

Grace Kerns, who has for two years been the soloist at St. Bartholomew's, New York, has been re-engaged for another year. This is one of the most important church positions in the city and the musical work done is far above the general average.

Besides her church work, Miss Kerns has been more than ordinarily successful in her appearances with some of the best societies. She has during the past season sung with such organizations as the Apollo Club, Pittsburgh; Troy Choral Society, Buffalo Choral Society, Mendelssohn Club, Albany; Mozart Club, Pittsburgh; Toronto Choral Society, Lyric Choral Society, Newark, and many other engagements with societies and for private recitals.

Miss Kerns, who in two seasons has made an important place in the concert and oratorio field in New York and throughout the country, will spend her Summer vacation at Virginia Beach, where she will prepare for a busy season which has already been booked for her for next Winter.

Aloys Kremer to Play at the Big Sängerfest in Philadelphia

Aloys Kremer, pianist, will be a soloist at the big Sängerfest in Philadelphia on July 3. This will take place in the new Convention Hall, which seats 20,000 persons, and the business of the session is the competition for the Kaiserprize.

Mr. Kremer, a pupil of Franz Mantel and Arthur Friedheim, and who has won recognition in recitals in Germany in the past year, will open the program with a performance of Liszt's "Saint Francis Walking on the Waves."

Mr. Kremer has accepted the position of director of the pianoforte department at Lincoln Musical College, Lincoln, Neb., and will take up his duties there in the Fall. His arrangement provides for freedom for extensive concert work, and he will be heard in recitals throughout the Middle West.

King Alfonso to Help Build House for Wagner Operas in Spain

MADRID, June 15.—King Alfonso of Spain has agreed to help a project for the erection of an opera house in Spain which will be devoted entirely to the production of Wagnerian opera. His Majesty was waited upon by a delegation of Wagnerites

headed by the Duke of Alva, who came with the purpose of interesting the King in the building of an immense structure, partly covered and partly in the open air, where it is intended that the Wagner music dramas shall be presented with all the solemnity which prevails at Bayreuth. The new opera house is to be located at Monasterio de Piedra, a watering place near Saragossa, and it is to be opened in 1913 with a performance of "Parsifal." King Alfonso enthusiastically promised to give his aid, and he stated that he and the Queen would attend the first performance.

ENCOURAGING RESULTS OF THE MEMPHIS SEASON

A New Auditorium the Great Need of
Southern City—Noted Artists There
This Season

MEMPHIS, TENN., June 21.—The past season has been one of unusual activity and importance musically in Memphis. If the work done is followed now by another season carefully and strongly planned it will have accomplished much towards establishing confidence as to musical conditions in the city. The determined efforts being made for the erection of a building containing a music hall are encouraging. Until there is a commodious auditorium large musical enterprises cannot be successful.

The Memphis Symphony Orchestra, under the directorship of Arthur Wallerstein, did good, progressive work and at the three concerts presented as soloists Yvonne de Treville, Cecil Fanning and Christine Miller. An annual school children's matinee was inaugurated at which a large chorus from the various public schools rendered several choruses under the direction of Marie Leary. This chorus will be increased to 1,000 voices next Spring if a building is erected to accommodate such a number. The Beethoven Junior Club gave Haydn's "Toy" Symphony upon this occasion.

The following artists were presented during the season just closed by the All-Star Musical Course under the management of Mrs. J. A. Cathey: Carmen Melis, Ellison Van Hoose, Frances Macmillen, Arthur Shattuck, Jan Kubelik, Jeanne Jomelli and two concerts by the Russian Symphony Orchestra, assisted by a number of artists. This course has been an exceptionally fine one and its continuance would be of great value to Memphis.

The Beethoven Club presented at its Artist Concerts Mr. and Mrs. Henry Holden Huss, Maud Powell and the Victor Herbert Orchestra in a series of three concerts. Mrs. Eugene Douglas is the newly elected president of this splendid club, assisted by a board of experienced and enthusiastic clubwomen. She is at work outlining plans for next year which call for advance in all the lines of musical work carried on by the club.

The Renaissance Club, with Mrs. Albert Biggs as president, after closing a very successful year, has arranged a program for next season that is both interesting and of educational value.

This is the month of recitals and a number of teachers' and various studios are bringing the year's work to a close with fine results. Last week the pupils of Mittie Jefferson, Susie Books, Miss McConnell and Mabel Morrison were heard in well-rendered programs. The third recital of the closing exercises of Mrs. E. T. Tobey's piano school was given last night at her residence, No. 236 Stonewall place. Misses Robertson and Curry were assisted in presenting the program by Mrs. Arthur Falls, violinist, and Charlotte Stemmler, soprano.

Next week a number of the leading teachers will give pupil recitals at the Woman's Building and Goodwyn Institute.

The municipal band concerts have begun and large crowds gather every evening to enjoy this Summer entertainment. William Saxby has been appointed leader

MME. SZUMOWSKA AS A LANDSCAPE GARDENER



The Distinguished Polish Pianist in the Garden of Her Home in Cambridge, Mass.

BOSTON, June 24.—If there is one artist more thoroughly possessed of the home instinct than another, it is Mme. Szumowska, the distinguished Polish pianist, whose lesson recitals have become such a feature during the last season in many of the important centers in the East and Middle States. In the accompanying illustration she is shown in a characteristic pose in the garden of her beautiful home in Cambridge. Here she spends much of her leisure time, generally accompanied by her two children. The home of Mme. Szumowska and her talented husband, Joseph Adamowski, is one of the beauty spots of Cambridge, made so

largely as a result of their great interest in landscape gardening, combined with a special pride in cultivating rare flowers. Their natural artistic temperament finds expression in this direction, as in so many others.

Mme. Szumowska and her family will depart this week for Bar Harbor, where they have their Summer home, and she will give much attention to the preparation of repertoire for the coming season. Plans for an extended tour of the country are now being made by Mme. Szumowska's manager, Mabel Scott Hale, and it is probable that she will go as far West as the Pacific Coast. D. L. L.

of the band with instructions from the park commissioners to give the people popular music. Mr. Saxby is using good judgment in constructing his programs and showing that the best music is really the most popular music. S. B. W.

Commencement Concert at Washington College of Music

WASHINGTON, D. C., June 25.—The Washington College of Music, Sydney Lloyd Wrightson, president, closed its season with a week of elaborate exercises, beginning with a baccalaureate sermon at St. Stephen's P. E. Church by Rev. George F. Dudley. Commencement exercises took place on June 19 at the Columbia Theater. The artist's diploma was awarded to Mabel L. Benzler and teacher's certificates to Leonore M. Fuller, Mary P. Robinson and Charles D. Church. In the piano department the artists' diplomas were presented to Susanne B. Jennings, Isabel J. Prinn, William S. Gatchell, Desha S. Devore, Hilda M. Beetham, James R. Barr

and Erin R. Morrison, and teacher's certificates to Flora A. Kempfe, Ethel M. Weller, Lucy N. Smith, Anna E. Johnson, Virginia F. Chambers, Marie E. Belt and Velma A. Hitchcock. The program on this occasion included vocal and piano selections by Mrs. Leonore Fuller, William Gatchell, James R. Barr, Mabel Benzler, Marie E. Belt, Charles Church, Mrs. S. C. Neal, Isabel Prinn, M. Isabel Hall, Hilda Beetham, Faye R. Bumphrey, Mrs. Susanne Jennings, Gertrude K. Reuter, Flora Kempfe and Richard P. Backing. Mrs. Jewell Downs and Julia Huggins were excellent accompanists for the singers. There was also one post-graduate diploma presented to Gertrude Karla Reuter in vocal.

Announces Toronto Spring Festival

Dr. Edward Broome, director of the Toronto Oratorio Society, writes to MUSICAL AMERICA from Llandudno, Wales, where he is spending the Summer, that the New York Philharmonic Orchestra has been engaged for the society's festival to be held in Toronto next Spring. The orchestra will play at two evening concerts and a matinee on March 31 and April 1. A chorus of 250 and a children's chorus of 600 will be heard. The eminent soloists will include Corinne Rider-Kelsey, Christine Miller, Paul Althouse, Claude Cunningham and a prominent star yet to be announced. In addition to a miscellaneous program César Franck's "Beatitudes" and Benoit's "Into the World" will be sung.



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SIXTY-SIX EVENTS IN LONDON WEEK

"Children of Don" Première a Feature of Week Which Includes Recitals by Famous Artists of Many Countries and Orchestral Concerts with Conductors of International Repute

Bureau of Musical America,
47 Cranberry St., W. C., London,
June 15, 1912.

According to the "Musical Diary" printed in the *Daily Telegraph* there were no fewer than sixty-six musical events scheduled for the present week. Naturally it has been quite impossible to hear everything that is worth hearing.

Long before this letter is in print the cable will have told the story of the musical feature of the present week—the production to-night at the London Opera House of Josef Holbrooke's English opera, "The Children of Don," the book of which is by "T. E. Ellis," a pseudonym which covers the identity of one of our richest young peers, Lord Howard de Walden. By the time the curtain falls on to-night's performance it will have cost Lord Howard a pretty penny to exploit his hobby. It is understood it has cost his lordship about \$77,000 to "be produced." Whether the opera is worth this expenditure or not can be better told after the first performance.

On Monday night Mr. Hammerstein produced "Les Cloches de Corneville," which still has, in spite of its thirty-five years, a good deal more vitality than many quite modern works of the same description. There was to have been a strong cast of grand opera artists, but eventually, for some reason or other, all the principal parts were played, with one exception, by artists from outside the company. Mr. Orville Harold, as *Grenicheux*, sent the house into raptures over a phenomenally high and clear tone as a climax to one of his songs. He also took very kindly to the humors of the part. Next to him the *Gaspard* of E. St. Alban deserves praise as a strong and well elaborated piece of work and Cyril Thompson sang well as the *Marquis*. The remainder of the cast seemed to be suffering from an overdose of "nerves." Their singing and acting was not worthy of what we expect to find at this house. In the third act there was an interpolated ballet, of which Mr. Hammerstein had written the music. This consisted of a minuet and a lively clog dance which were melodious and fitted well into their place in the score. The cheaper prices resulted in a slightly larger audience than usual, but the enthusiasm at the close was not overwhelming.

On the same evening Covent Garden revived "The Huguenots" with enormous success. The cast was magnificent and included Mme. Tetrazzini, Miss Destinn, Mr. Franz, Mr. Sammarco, Mme. Donalda and Mr. Marcoux. All the leading critics are agreed that the performance was a remarkable one and there is nothing but praise for every one concerned.

Bachhaus Plays in Best Form

Wilhelm Bachhaus was in his best form at his piano recital at Queen's Hall last Saturday afternoon and his audience was far above the average in these days of depression. A feature of the program was a set of five preludes of Rachmaninoff. Though not in any sense great music these Preludes make very interesting hearing. They all, in more or less degree, appeal to the imagination and were most favorably received. Various numbers by Chopin, Bach and Beethoven were beautifully played by Mr. Bachhaus, who will not be heard again in London until Fall.

A most interesting concert took place in the Albert Hall on Sunday afternoon. One of the greatest successes was scored by Maggie Teyte in "Voi che sapete" and in *Mimi's* pathetic song from "La Bohème." Elena Gerhardt was in excellent voice, her singing of "Wohin" and "Im Herbst" being especially appreciated. Susan Morvay played Chopin and Liszt numbers in fine style and Enrico Mainardi rendered the Boellmann Variations with technical accuracy.

Queen's Hall was packed on Monday evening in all but the highest priced seats when the London Symphony Orchestra gave their next-to-last concert of the present season. No soloist appeared and the program contained but three numbers, Beethoven's Seventh and Fifth Symphonies and the Leonora Overture, No. 2. The orchestra has rarely done better work and Mr. Nikisch conducted as usual with remarkable spontaneity and concentration.

The audience rose to demonstrations of enthusiasm again and again.

One of Dr. Lieberhammer's somewhat rare appearances was welcomed by a moderately large audience at the Aeolian Hall on Monday evening. He is a singer who can always be relied upon for a sincere and artistic interpretation of the music and his voice was always used with infallible judgment and never strained beyond its natural limits. His program consisted mainly of German songs and was most attractive.

At Bechstein Hall on Tuesday afternoon Paulo Gruppe, the Dutch-American 'cellist, confirmed the excellent impression which he created in London some two years ago. Nothing could have exceeded the beauty of his style and of his tone in the playing of the *Andante tranquillo* from the Saint-Saëns first Sonata and Bach's unaccompanied Suite in C. It is announced that Mr. Gruppe has been appointed solo violoncellist in the orchestral combination that will attend Pavlova on her tour next Autumn.

Another Nikisch-Gerhardt Recital

Elena Gerhardt, accompanied by Mr. Nikisch, gave another recital at Queen's Hall on Tuesday evening. On this occasion Miss Gerhardt sang eight of Schumann's songs in a manner which approached absolute perfection, as well as other numbers by Liszt and Schubert. There are few singers with a command of versatility comparable to that displayed by Miss Gerhardt. "Popular prices" prevailed and the audience was very large.

Charles Anthony, an American pianist, gave his first recital at Aeolian Hall on Tuesday afternoon. His playing has reached a more mature stage than is generally associated with first appearances and the program covered enough ground to indicate a wide sympathy with music of all schools. The audience was so enthusiastic as to show that Mr. Anthony's concert had given satisfaction and enjoyment.

On Wednesday afternoon at Queen's Hall Alexander Raab gave his third recital of the season and won a great deal of applause from a fairly large audience. His playing of one or two of the slighter works on his program, such as Fibich's "Poème" and the Gavotte from d'Albert's D Minor Suite, was exceptionally fine.

Bronislaw Hubermann, at his second recital on Wednesday, offered further proof of his claims to take a high place among the violinists who have come to us in recent years. His program on this occasion included Schubert's Rondo in B Minor, op. 70, which Mr. Hubermann rendered very finely. A comparatively unfamiliar work was the Richard Strauss Concerto in D Minor. Leopold Spielmann was the accompanist.

Eva Katharina Lissmann gave a recital in Bechstein Hall on Wednesday evening which was indeed a musical treat. Seldom does one hear Schubert's "Nachviolen" or "Der Schmetterling" sung with such delicacy. Tschaiakowsky's "Sérénade" was given so beautifully that the audience insisted upon its repetition. Hans Lissmann and Coenraad v. Bos, singer and accompanist respectively, assisted Miss Lissmann most successfully. Mme. Marie Olenine D'Alheim, in her fourth and last recital on Wednesday, sang several interesting Russian folk songs and also a group of numbers by Moussorgsky, in which she easily overcame the extraordinary difficulties.

Stransky Welcomed as Conductor

Paul Kochanski, the violinist, made his reappearance at an orchestral concert in the Queen's Hall on Thursday afternoon. With the London Symphony Orchestra under the leadership of Josef Stransky he played the charming Introduction and Capriccio of Saint-Saëns most wonderfully and the audience showed its appreciation by demanding an encore. Brahms's Violin Concerto, however, did not seem to go with that freedom to which Mr. Kochanski has accustomed us, due partly to a troublesome string and the fact that he did not seem to be in entire sympathy with the orchestra. The conductor's best interpretation was the "Euryanthe" Overture, which was given a vigorous and authoritative treatment. A large audience accorded Mr. Kochanski and Mr. Stransky a hearty welcome.

Robert Lortat has now completed two-thirds of his task of playing from memory all of Chopin's piano works and Thursday evening brought the fourth recital of his series. Although five recitals were the number originally arranged, a sixth is now announced for a date yet to be decided on. He was possibly heard at his best in the B Minor, A Minor and C Minor Studies and his audience was most enthusiastic.

The London public does not often forget an old favorite who has given pleasure in the past, and an enormous audience which filled Queen's Hall to overflowing welcomed Mme. Nordica on the occasion of her reappearance on Friday afternoon. It was practically a Wagner concert, Mme. Nordica being assisted by the New Symphony Orchestra under the conductorship of Leopold Stokowski. Her interpretation of *Isolde's* Narrative from "Tristan und Isolde" and Brünnhilde's "Immolation" from "Götterdämmerung" was a notable achievement and the applause was most emphatic. The versatile gifts of the singer were displayed in a group of little songs by Bleichman, Arensky and Rachmaninoff, the accompaniments being played by Romayne Simmons. The orchestra was seen at its best in the purely orchestral numbers, the "Ride of the Valkyries" and the "Tannhäuser" overture, the latter being a most vivid performance of this selection. At the conclusion of the concert Mme. Nordica was overwhelmed with floral tributes and those nearest to her pressed eagerly forward to shake the singer by the hand.

Tina Lerner Scores in Recital

Tina Lerner, who is to tour America next Fall, gave one of her enjoyable recitals at the Aeolian Hall on Friday and gave further proof that she is one of the best of the younger women pianists heard for some time in London. Her playing of the C Sharp Minor and F Major Etudes of Chopin and Weber's "Rondo Brillante" was a revelation, the vivacity of her technique being not the least of her claims to distinction. Her rendering of Schumann's F Sharp Minor Sonata was also a magnificent performance and called forth continued applause. One of the *Daily Telegraph's* critical comments on Miss Lerner's playing was the following:

"Here we have a refined and winning personality expressing itself with perfect technical efficiency and considered thought. Within the circuit of her powers—and it is by no means a limited one—the young artist presides over her instrument in a truly masterly manner, investing her texts with a gracious charm that is hard to describe. Perhaps her command of sustained, sparkling expression is the most remarkable feature of her playing."

Maggie Teyte gave a recital at Bechstein Hall on Friday afternoon with the express object of introducing to a London audience a representative list of songs by some of the best American song writers. William Morse Rummel's delightful "Ecstasy" and some settings of French verse by C. Engel and Charles Martin Loeffler were the most successful. The accompaniments were played by Sydney Stoeger.

For the first time in England a mechanical pianoforte player was used in conjunction with a full orchestra at Queen's Hall on Friday evening. The Grieg piano concerto was played by the Pianola and the London Symphony Orchestra, conducted by Arthur Nikisch. Elena Gerhardt sang several songs of Hugo Wolf and Richard Strauss to the Pianola's accompaniment. One misses the touch of the hand on the keyboard, but one gets many things instead which the human hand cannot easily achieve. The hall was packed to suffocation and Tschaiakowsky's Fifth Symphony was magnificently played under the direction of Mr. Nikisch.

Clara Butt and Kennerley Rumford are giving an important concert at the Albert Hall this afternoon prior to their forthcoming visit to America. It is fourteen years since Mme. Butt paid her first visit to America, and although many offers have been made to her to revisit the country, circumstances have prevented the contract's accepting any engagement until the present one. The tour will cover some fifty concerts, the general plan being to devote January and February to the East and Canada, March to the Middle West and South and April to Pacific Coast.

Much is heard concerning the remarkable singing of Miss Mabel Bryan, who is a new soprano and one of the most brilliant of Mme. Marchesi's recent pupils. This young singer's voice has already greatly charmed and surprised the musical judges who have heard it and her debut on the concert platform is being awaited with great interest.

An interesting event of the coming week is the opening of the new concert hall of the Royal Academy of Music by Prince Arthur of Connaught on Saturday. The ceremony will be followed by a concert, in which past and present students will take part.

A. M. STERN.

Dr. Ziegfeld Goes to Europe

Dr. Florenz Ziegfeld, president of the Chicago Musical College, started for Europe Tuesday aboard the *Kaiser Wilhelm II*.

At the third meeting of the Bach-Mozart Society of Hoboken, N. J., Mozart's opera, "The Magic Flute," was studied and commented upon by the members and Dr. Collins gave an entertaining lecture on the "Hindoo Theory of Music."

NEW INSTRUCTORS FOR CINCINNATI SCHOOL

Conservatory of Music Begins Summer Session with Two Additions to Its Faculty

CINCINNATI, June 21.—The Cincinnati Conservatory of Music has opened its Summer school, which is now in full operation. The teaching forces for the Summer have been strongly augmented by the return of the distinguished pianist, Louis Schwebel, who spent the past year in Berlin, and of George Leighton, composer, who has just arrived from a year's study with Hugo Kaun in Berlin. Mr. Leighton achieved a splendid reputation as a composer of brilliant gifts while in Berlin. His songs were much in vogue on Berlin programs last season.

The closing of the Spring term at the Conservatory came with the impressive exercises on the evening of June 14. The music was given by the Conservatory Orchestra under Signor Tirindelli, one of the special features being a Fugue in D Minor, composed by John Thomas, a member of Edgar Stillman Kelley's composition class at the Conservatory. Dr. E. K. Bell, of Baltimore, addressed the class, which was in every way a representative one. The graduates are as follows: Department of vocal culture, Lafrances Wilson, Effie Anne Dunlap, Elizabeth Rawle Martin; piano department, May Bingham, Hilda Elizabeth Froehlich, Ruth Gordon, Grace Magdalene Portune, Effie May Wilson, Anne Christine Sykes, Helen Williams, Noncie Cook, Carolyn Geiger, Laura Belle Hale, Frances Hobart, Elizabeth Rawle Martin, Nelle Rebekah Sansom; violin department, Abby Ann Bradley, Gertrude Isidor, Hazel Desery, Gayle Ingraham Smith; elocution department, Elizabeth Stokes Hewett, Florence Weidner; department of public school music, Mrs. Mollie Barnett, Mrs. Ivonia Heller, Pearl Rice, Mary Goodman West.

From Harvard comes the news that Chalmers Clifton, whose college career has commanded general attention, has received a *summa cum laude* degree, the highest honors both in letters and music, which Harvard bestows. Mr. Clifton is well remembered in this city through his frequent playing in concert during his five years' course at the Cincinnati Conservatory of Music, where he was graduated in piano and theory. He was chorister of the senior class, director of the Pierian Sodality for two years, and also of the Musical Art Club of Boston, and he orchestrated the music and conducted the MacDowell Memorial Pageant at Peterborough, N. H., in 1910. At the graduation exercises he was awarded the Frederic Sheldon traveling fellowship, which brings with it an annuity of \$1,000 for two years. This he will take advantage of, leaving in the early Autumn for Paris, where he has arranged to begin a course in composition under Vincent d'Indy, the distinguished French composer. Mr. Clifton's compositions have received much favorable comment from musical people in Boston, who predict for him a brilliant future.

F. E. E.

CROXTON QUARTET'S IDEALS

Organization Aims to Advance Cause of Vocal Quartet Music

The Frank Croxton Quartet is one of the ensemble organizations which were originally formed not for concert purposes but with the aim of advancing the cause of some particular phase of music. When Mr. Croxton enlisted the services of Reed Miller, Agnes Kimball and Nevada van der Veer his ambition was not alone to organize a body of four singers who should sing as with one voice. Two years ago Mr. Croxton brought together these artists with the idea of perfecting vocal quartet music and bringing it up to the point where it would compare favorably with the standard of the recognized string quartets. After the organization had been heard several times in New York City it immediately sprang into demand. Conductors of oratorio societies at once recognized the advisability of a thoroughly drilled quartet.

This quartet steadily grew until it reached such proportions that Mr. Croxton realized that it would be necessary to establish a permanent organization. The repertoire of the quartet contains over one hundred classics, and whether the quartet appears in concert or in oratorio the entire program is sung from memory.

For the season of 1912-13 the quartet shall remain under the direction of Mr. Croxton, although the entire bookings for the organization are under the direction of Marc Lagen.

CHORUS GATHER FOR SÄNGERFEST

Philadelphia the Objective Point for German Singers—President Taft to Attend Celebration—Stokowski Preparing Programs

PHILADELPHIA, June 24.—Everything is in readiness for the National Sängersfest which is to open here next Saturday and which promises to be the greatest musical event of its kind in the history of Philadelphia. The mammoth Convention Hall, at Broad street and Allegheny avenue, with its seating capacity of 20,000 persons and a stage that will accommodate 6,000 singers, is completed and ready for use and the local German singing societies are on the *qui vive* of expectancy and preparation for the big occasion.

It is estimated that 30,000 visitors will come to Philadelphia for the week of the Sängersfest and the leaders are confident of the entire success of the affair, both musically and socially. The opening concert on Saturday will be in honor of the visitors; a chorus of 2,000 men and women representing the United Singers of Philadelphia, with an orchestra of 100, under the direction of Emil F. Ulrich, will have the assistance as soloists of Marie Rappold, soprano, and Ludwig Hess, tenor. At later concerts, which will include many important and interesting events, other soloists will be Louise Homer, contralto, and Henri Scott, bass. President Henry Detreux, of the local singers, on Saturday welcomed to the city Rudolph Stutzmann, president of the Williamsburger Sängerbund, of Brooklyn, and the director of that society, Dr. Felix Jaeger. These gentlemen brought with them the Stollwerck Brothers' prize, only recently received from Cologne, Germany, which is to be offered as a challenge trophy or Wanderpreis at each Sängersfest. The prize, valued at \$2,000, is of gold and silver and is of allegorical design, representing the globe surmounted by a female figure typifying music. Ludwig Stollwerck, who frequently has been entertained at the Williamsburger Sängerbund Hall in Brooklyn, was so delighted with his reception there that he expressed a desire to give a prize for the forthcoming Sängersfest. The prize will be awarded to that society which at the Sängersfest receives the largest number of points of merit, and any organization, no matter in what class, may compete. President Taft, it is announced, has accepted an invitation to attend the Sängersfest and is expected to be present on the evening of July 1.

Word from Stokowski

The management of the Philadelphia Orchestra announces that word has been received from Leopold Stokowski, the newly engaged conductor, that he is already engaged on plans for the orchestra's first season under his leadership, and circulars also have been sent out containing press notices and criticisms telling of Mr. Stokowski's recent brilliant successes in London. The management also issued a statement to the effect that the resignation of Mr. Pohlig and the engagement of the new conductor will not, thanks to the generosity to certain friends of the orchestra, put any extra financial burden upon the guarantors.

In an effort to obtain five hundred associate members for the Philadelphia Operatic Society Samuel R. Kirkpatrick has been appointed chairman of a committee to take up the matter in a systematic way. Already the results have been encouraging, a number of prominent persons having had their names added to the list. Associate membership carries with it from two parquet seats to a six-seated box for each of the three performances given every season, and all the other social privileges of the society, the cost varying from \$15 to \$48 per year. All persons interested are asked to communicate with Samuel R. Kirkpatrick, No. 1530 Land Title Building, who will furnish all desired information. The society is now actively engaged preparing Weber's opera, "Der Freischütz," for presentation on October 24.

Strawbridge and Clothier Chorus

The Strawbridge and Clothier Chorus, under the direction of Herbert J. Tiley, made its annual appearance at Willow Grove last Monday afternoon and evening, singing to the appreciation of two large audiences, with the assistance of the Theodore Thomas Orchestra. The first two acts of Horatio Parker's oratorio, "St. Christopher," was given at the afternoon concert and the remaining act in the evening, there also being some further numbers. The chorus, one of the best in Philadelphia, was as usual heard to excellent advantage, these well-trained singers never failing to give pleasure to the most critical listeners, and there was also much well deserved ap-

plause for the soloists. These were Edith Chapman Goold, soprano; Frank Ormsby, tenor, and Frederick Martin, bass. One of the features of the program in the afternoon was "If Doughty Deeds My Lady Pleases," composed by Harry Alexander Matthews, of this city, and dedicated to the Strawbridge and Clothier Chorus.

Mr. Kempton for Detroit School

George Shortland Kempton, who has been identified with the musical life of Philadelphia as pianist and teacher for the past twenty years, soon will leave for Detroit, Mich., where he will have charge of the piano department of the Ganapol School of Music. Mr. Kempton has long received recognition here as a musician of unusual talent and rare attainments, particularly as a concert pianist, his early training having been under Dr. Carl Reinecke and Johannes Weidenbach. He was awarded the Mendelssohn and the Helbig prizes, the former one of the most difficult in all Europe to attain. Several receptions and social functions have been arranged by local musical organizations to be given in Mr. Kempton's honor before his departure.

The sixty-second annual concert of the National Conservatory and College of Music was held at the college hall, No. 809 N. Broad street, last Saturday evening, with a program of twenty-one numbers. Prof. John H. Oakes, director of the orchestral department of the institution, presented to William D. Ebert the diploma of the National Conservatory and College of Music, while the degree of Master of Mathematics of Music was conferred on Mr. Ebert by Dr. M. W. Case, the president. Mr. Ebert also received the prize gold pin of the college presented by Annette Levy, Estelle Levy, Margaret Fabian and Fanny Hyman, prize members of the quiz class.

At the Pennsylvania Conservatory of Music last Friday evening an invitation concert was given by students of the Collegiate Department, with the assistance of Sophie Heisch, contralto; Charles Ruhl, violinist; Romaine Campbell, viola, and Edward Staullbaum, cellist.

Simon Bersonsky, an eighteen-year-old "piano genius," as he has been pronounced, has returned to Philadelphia, his native place, from Denver, where he has resided about nine years, to take up a special course of study. In the Western city Mr. Bersonsky studied with Francis Hendricks, who was a pupil of Godowsky and Hugo Kann, and in Philadelphia is a pupil of Louis G. Heinze. While in Denver he played for Busoni, who praised him highly.

Philadelphia Singer's Success Abroad

Among the American singers winning success abroad is Theodore Harrison, formerly of this city, where he was a pupil of Frederick Peakes, who enjoys the distinction of being able to claim that his pupils generally "do something worth while." Mr. Harrison, before going abroad several years ago, proved to the music lovers of his own city that he possessed a baritone voice of exceptional beauty and his success "on the other side" is a fulfillment of his earlier brilliant promise. He is winning distinction in Germany as a Bach singer, during the past season having sung with marked distinction in productions of the Christmas Oratorio, the St. Matthew and St. John Passion Music, and, more recently, in the Bach Cantata Evening, in Munich, under Prof. Siegfried Ochs. He was the soloist recently with the Frankfurt Symphony Orchestra directed by William Mengelberg, his third engagement under the great Amsterdam conductor.

A piano recital was given at Sharon Hill last Saturday evening by the pupils of Sophie Hight Gear of this city, those who took part being Eleanor Slack, Mildred Rule, Nellie Kimball, Mildred Duncan, Edith Cugley, Mary Kimball, Ruth Brainerd, Elizabeth Hoy, Dorothy Van Keuren, Dorothy Chestnut, Elizabeth Vanderver, Frank Hills, Edwin Hills and Holloway Streeter. ARTHUR L. TUBBS.

Closing Vocal Recital at Northampton High School

NORTHAMPTON, MASS., June 22.—The vocal classes at the Northampton High School brought their season's work to a close with a recital on June 21 with the assistance of the Girls' Glee Club. The program included a number of songs by American composers, among them Harriet Ware's "Boat Song," Franklin Riker's "Hi, Li'l Feller," "I Know," by Charles Gilbert Spross, Sidney Homer's "Banjo Song" and "The Elf Man" by John Barnes Wells.

Charles Anthony, the Boston pianist, gave a recital in London the other day.

MARION MAY A FAVORITE

Northampton, Mass., Enjoys Singing of Gifted Contralto

NORTHAMPTON, MASS., June 22.—Marion May, contralto, was one of the soloists at a "Messiah" performance recently given in Greene Hall, Smith College, Northampton, Mass. The society numbers 200 voices and is under the direction of William J. Short. The other soloists were



Marion May, Contralto, and William J. Short, Conductor Northampton Choral Society

Eleanore Owens, soprano; Charles Hackett, tenor, and Willard Flint, basso, all of whom acquitted themselves well.

Miss May is already a favorite with these audiences, having appeared as soloist in the "Elijah" last year with the same society. Her voice is a well-developed contralto of excellent quality and she sings with complete technical control. Her interpretations are made more than ordinarily interesting because of her musician-ship. Her singing of "He Was Despised," "O, Thou That Tellest" and "He Shall Feed His Flock" were characterized by a true oratorio style and much feeling. In a work as much sung as the "Messiah" it is difficult to infuse a spirit of newness, but in Miss May's hands it took on a freshness that made it most interesting.

Eva Emmet Wycoff Sings at Old Ladies' Home in New York

Eva Emmet Wycoff presented the following program at the Old Ladies' Home, Amsterdam avenue, New York, on Thursday evening of last week:

"When All the World Is Fair," Frederick Cowen; "Orpheus With His Lute," Arthur Sullivan; "To Rest I Call Ye Lambkins All," Norwegian Shepard Song; "Gretchen am Spinnrade," Franz Schubert; "Ich Liebe Dich," Edward Grieg; "Lehn Deine Wangen," Benjamin Lambert; "The Parting Rose," Wm. H. Pontius; "Darling," Cornelia Townsend; "Summer," Cecil Chaminade; "L'Lettre D'adieu," Christian Kriens; "Out of the Darkness," Guy D'Hardelot; "June," H. H. A. Beach.

Miss Wycoff's artistic presentation of her songs was a revelation to the large audience. Her voice is powerful and dramatic and her stage presence is delightful. This is the first of a series of recitals Miss Wycoff will give at the home.

Dr. Carl and the Teachers' Association

To the Editor of MUSICAL AMERICA:

My attention has been called to certain pamphlets as well as notices in the daily papers announcing that I was to play an organ recital June 25 before the New York State Music Teachers' Convention at Columbia University.

There is a mistake somewhere, as I have not been approached regarding it, either by the committee or those in charge.

As I find a large number of people come to New York expecting to hear me play, I feel that it is only just that the correction be made.

Very truly,

WILLIAM C. CARL.

No. 44 West Twelfth Street,

New York, June 25, 1912.

In connection with various rumors concerning the future of Oscar Hammerstein's London Opera House, according to a cablegram published in New York Monday, the *Daily Telegraph* says that the latest report is that it will be transferred to Martin Beck, the New York music hall proprietor, who will convert it into a vaudeville theater on the American plan from Fall onward.

ELLEN BEACH YAW SINGS FOR NEWSBOY PROTÉGÉS

Soprano Introduces Two Original Songs and One of Her Pupils in Concert for Lark Ellen Home

LOS ANGELES, CAL., June 18.—Ellen Beach Yaw, the California soprano, last Saturday night gave her annual recital for the benefit of the Newsboys' Home, of which she has been the principal patron for years, the institution having originally been named for her the "Lark Ellen Home." She was assisted by Francis Moore, pianist; Jay Plowe, flutist, and Ruth Hayward, mezzo-soprano.

Miss Yaw sang an unusually large array of florid selections dear to the coloratura soprano and, as a matter of course, she was obliged to add about as many more encore numbers. Two of her own compositions were programmed, "California" and "Spring's Invitation," which proved her to have a power of melodic conception which should be permitted to continue in other works. The "California" was especially attractive both in melody and in the style of presentation.

Mr. Plowe has been heard here before and he is established as a flutist who does the best of which his instrument is capable. In Mr. Moore the singer had an accompanist and solo pianist of fine attainments. Miss Hayward is a protégé and pupil of Miss Yaw. Her voice is of a rich mezzo soprano timbre.

With the development of years and trained without strain or overwork, it seems probable that the young woman has a bright vocal future. The blend of the voices of the two singers in duet was particularly artistic. W. F. G.



Alfred L. Seligman

Alfred L. Seligman, the youngest brother of Isaac N. Seligman, of J. & W. Seligman & Co., bankers, was thrown from his automobile and killed early Monday night in a collision with another automobile at Seventy-second street and West End avenue, New York.

Mr. Seligman was a widower, forty-six years old. He was formerly treasurer of the Anglo-California Bank, but retired some years ago to devote all his time to art. He kept a bachelor apartment and studio at No. 16 East Sixtieth street, where he spent much of his time painting and modeling in clay. He was also a musician. He was the financial backer of the Young Men's Symphony Orchestra, in which he himself played the first cello.

He was a great friend of Henry B. Harris, who was lost on the *Titanic*. A few weeks before Mr. Harris's death he donated the use of the Hudson Theater for the orchestra's tenth anniversary. This was the occasion of a public demonstration in Mr. Seligman's honor by scores of musicians of the city, who owed their start in the profession to the opportunity which the Young Men's Symphony Orchestra gave them. Arnold Volpe, conductor of the Young Men's Symphony Orchestra, said on that occasion that Mr. Seligman's generous backing and personal interest had done great things for the development of orchestral music, not only in this city, but throughout the country.

The dead man was the youngest son of Joseph Seligman, of Bavaria, and Babette Steinhart Seligman. He was graduated from Columbia University in 1882, and immediately went West. He had been composing a symphony, and owned one of the most valuable collections of stringed musical instruments in the world. His generous spirit was well shown in the way he allowed the valuable instruments to be used by poor musicians. "He had often lent instruments for which he had paid fabulous amounts to men who were struggling to achieve fame as musicians."

Mrs. William E. Hunevan

Mrs. William E. Hunevan, who had won prominence as an organist, died at her home in West Haven, Conn., on June 17 after a long illness. She was born sixty-three years ago in Seymour, Conn., and displayed marked musical abilities at the age of twelve. She became organist in Brooklyn, Conn., a few years later, a position which she also occupied in several churches in West Haven after her family had moved there. She had charge of the organ at Christ Church for twenty years.



Julius E. Neuman, organist at St. Andrew's Church, Meriden, Conn., left last week for a two months' vacation trip to England.

Mary Louise Peck, of Bridgeport, Conn., gave her annual piano recital on Friday evening, June 21. Mrs. Susan Hawley Davis, contralto, was the assisting artist.

Melissa Hall, of Wallingford, Conn., daughter of Mr. and Mrs. Edgar S. Hall, has been engaged as contralto at the First Baptist Church of Meriden, Conn. She is a pupil of Mrs. Franz Milcke.

Pauline Voorhees, organist and choir director of Center Church, New Haven, Conn., was one of the three women who received the degree of bachelor of music at the recent commencement exercises at Yale University.

The piano pupils of Mary Cecilia Doran, assisted by Joseph Doran, violinist, gave a recital at the Doran Studio, New Haven, Conn., June 18. A splendid program was given and the audience expressed approval of Miss Doran's method of teaching.

Frederick Maxson, the organist of the First Baptist Church, Philadelphia, recently conducted a service made up entirely of the compositions of David D. Wood and another program devoted to the works of Alexandre Guilmant.

Edwin Cahn gave a violin lecture-recital Wednesday evening at Unity Hall, Hartford, Conn., under the auspices of Nathaniel Lyon Woman's Relief Corps, the discussion being illustrated by views of noted violins and their makers and by violin solos played by the lecturer.

Lorinda Brown, of Montgomery, Mass., has resigned her position as supervisor of music in the public schools of Blandford, Huntington, Montgomery and Russell, and has taken a position in the district made up of Barre, Hardwick and Petersham, where she is to begin work in September.

Sixty-five pupils of the Capitol College of Oratory and Music, Columbus, O., appeared in the closing recitals of the year on June 17 and 19. Another event of the commencement week was George J. C. Smith's song recital, assisted by Earl Coler, reader, and Jessie M. Beasley, accompanist.

The final concert by piano pupils of Elsie Rosalind Miller was given in Baltimore on June 17. There were a large number of participants and their excellent work reflected high credit upon their instructor. Miss Miller is the organist and choir director of St. Paul's Church and a graduate of the Peabody Conservatory of Music.

A piano recital by the pupils of J. W. Bleeker, of Carnegie Hall, New York, assisted by Christ Church choir, was given Friday evening, June 14, before a large audience. Besides the piano numbers there were original compositions played by two of Mr. Bleeker's pupils in composition, Martha Miller and Otto Fessler.

Germaine Schnitzer will play with a large number of the principal orchestras of this country on the occasion of her third tour, which opens under Haensel & Jones's direction next February. Her dates as soloist with the New York Philharmonic Orchestra will be February 6 and 7. Cincinnati Symphony Orchestra March 28 and 29.

At the annual meeting of the Lyric Glee Club, Milwaukee, officers were elected as follows: Fenton P. Kelsey, president; Chester M. Burdick, vice-president; Edward Zedler, corresponding secretary; John G. Artus, recording secretary; Ferdinand A. Bartlett, treasurer; John E. Frances, librarian; John E. Brown and Albert B. Houghton, directors. Director Dunham will be retained for the coming season.

The Schubert Symphony Club and Ladies' Quartet of Chicago recently appeared in concert in Canon City, Col., with gratifying success. Leeta Corder, Rhea Raven, Anna Pearl Weatherington and Lovie Zandt Purcell composed the vocal section and each of the quartet sang solos. Thomas Purcell was the violin soloist of the club.

He is a descendant of the old English composer, Henry Purcell.

The members of the Windham High School Orchestra and Glee Club, of Willimantic, Conn., gave their annual concert at the school last week. The soloists were Mrs. Walter M. Buckingham, of Norwich, soprano; Elsa Curtis, mezzo soprano, of Willimantic; Maurice Wallen, tenor; Charles H. Caswell, basso. The cantata the "Erl-King's Daughter" was a feature of the program.

The closing recital by pupils of the graded piano class of Jane E. Williams was held at her Baltimore studio on June 17. There were about forty participants from the elementary to the advanced grade. Clarence R. Tucker, tenor, of the Melamet Opera Class, assisted. Ruth Todd Ridgely received a diploma for completion of the full course. The practice prize was awarded to Doris Turner.

The following officers were elected at the annual meeting of the Milwaukee Musicians' Association, June 11: President, E. C. Foster; vice-president, G. Hergarten; secretary, H. Jacobus; assistant secretary, M. Strand; treasurer, P. Schard; sergeant-at-arms, Anton Weber; trustee, O. Henninger; executive board, C. Wittke, M. Thierbach; R. Raschefsky, C. Ianora, G. Fuchs and J. Follansbee.

The vocal pupils of Harry Montandon Smith gave a fine recital at his Baltimore studio at the close of the season. The greater part of Mr. Smith's pupils took part in solos and ensemble numbers, with Marie R. Smith as an artistic accompanist. Mr. Smith is choir director and bass soloist of the First Presbyterian Church and a member of the Madison Avenue Temple choir.

Byron Mitchell, thirteen years old, leading soprano of Grace Episcopal Church, at Broadway and Tenth street, New York, sang two solos at the children's service in Grace Methodist Church, in 104th street, near Columbus avenue Sunday evening. The pieces selected were "The Children's Home," by F. H. Cowen, and "Ye Who Sin and Ye Who Sorrow," from Maunder's oratorio, "Olivet to Calvary."

Mrs. Katherine Bruot, an organist, accompanist and teacher of Akron, O., who has been studying in advanced work with Albert Ross Parsons at the Von Ende School in New York, returned to Akron this week to resume teaching. Five weeks ago Mrs. Bruot came here from Vienna, where she had studied with Theodor Leschetizky. She is organist of the First Baptist Church and accompanist for the Tuesday Musicales of Akron.

Mrs. F. B. Ingram gave a recital at Dallas, Tex., on June 15, in which Dorothy Tremble, a pianist, contributed the principal numbers, Grieg's Sonata, one of the Chopin Preludes, "The Swan," by Saint-Saens, and a Liszt "Liebestraum." The remainder of the entertaining program was contributed by Mrs. Charles N. McCaffey, Elizabeth Ayres, Winifred Lang, Marjory Leachman, Jessie Truett and Scotta Goodwin.

The Florence Male Chorus, Dr. J. Adkinson, director, gave its final concert in Florence, Col., recently and also gave concerts at Penrose and Canon City. There are twenty well-selected voices, with a double quartet consisting of the director, Roy Evans, Thomas Roberts, William McCowan, Charles Bowhay, Frank Adams, Marshall Eakin and Louis Stroup. Mrs. Eakin was accompanist, but most of the numbers were sung a capella.

The final studio recital of the piano pupils of B. Frank Gebest took place recently in Washington, D. C., with the following participants: Barbara M. Stedman, Magdalena Bensen, Johanna Petingale, Gladys Kain, Selene Dortch, Phyllis Stewart, Elizabeth T. Petingale, Josephine Golden and Edwin R. Fewell. Mr. Gebest delighted his hearers with the Liszt Polonaise in E Major. The students were assisted by

Harry H. Campbell, baritone, and Mrs. Eunice Hildebrand, violinist.

Linnie Lucille Love, soprano, a pupil of the Ziegler Institute of Normal Singing, was the soloist at a lecture and musicale given by the Suffrage Literary Society in Carnegie Lyceum recently. Her numbers were songs by Del Riego and Chadwick and an aria by Meyerbeer. Her vocal equipment showed good training and a good natural voice and her enunciation was exceptional. Miss Love has been engaged as soloist for a lecture tour through New York State by this society.

Two weeks of recitals by the pupils of both the private teachers and the music schools of Montgomery, Ala., include programs by the piano pupils of Mrs. P. J. Minderhaut, students of the Musical Art Studios, from the piano, violin and voice departments of the Sternfeld Studios in an enjoyable recital, the students of Mrs. Annie M. Grigg Borden and the annual recital by the students of the Hammond School, with two honor pupils, Blanche Reese and Mary Hassleton.

The recent concert by the Philharmonic Chorus of Goshen, Ind., introduced Dorothea North as the principal soloist in a variety of songs in English, French and German. The chief choral number was Horatio Parker's cantata, "A Song of the Times," with the incidental solos sung by Mme. North. The other offerings of the chorus, under the baton of John D. Brunk, were the choral, "Awake, Awake," from "Die Meistersinger"; Elgar's "My Love Dwelt in a Northern Land" and a "Slumber Song," by Lohr.

Two new pipe organs were recently dedicated in the Pittsburgh district—one at the United Presbyterian Church in Ingram and the other at St. Joseph's Catholic Church in Verona. Miss L. M. Gennet, organist of St. Mary's Episcopal Church, dedicated the organ at the first named church by presenting a very entertaining program, while Harry J. Mangold, organist and director of the choir at the Sacred Heart Church, presided at the new St. Joseph's organ. Dr. F. Victor Laurent, a former opera singer, took part in the program at the last named church.

Piano pupils of the Pittsburg instructor, W. K. Steiner, demonstrated the efficacy of the "German method" in their annual concert on June 22. An elaborate program was presented by Edith Friedman, Margaret Nulty, Helene Garber, Earle Mitchell, Beatrice Roberts and Walter H. Fawcett. Miss Friedman played a variety of piano classics, including the first movement of Beethoven's "Waldstein" Sonata, and the Moto Perpetuo by Weber. An interesting number was Miss Garber's playing of "A Nubian Face on the Nile," by Charles Wakefield Cadman.

A delightful informal musicale was enjoyed last week at the Washington, D. C., residence of Mrs. Franklin T. Howe, at which the company was culled from the musicians and music-lovers of the Capital City. The Eleventh Rhapsody of Liszt was played in a most brilliant manner by Mme. Marie Von Unschuld, Mary Helen Howe gave operatic and oratorio numbers with brilliancy and artistic finish; J. Glushak was heard in several dramatic bass-baritone songs, and Gertrude McRae presented the Chopin Polonaise. The difficult accompaniments were artistically played by Louis A. Potter, Jr.

William H. Graebner was re-elected president of the A Capella Choir, Milwaukee, at the annual meeting, and other officers were elected as follows: Vice-President, August Krinkel; recording secretary, Martin Keller; financial secretary, Peter Kirchner; treasurer, Theodore Dammann; directors, G. E. Kuechle, August Krinkel, Theodore Dammann and Ida Sidler; Carl Graner, historian. The choir had a very successful season, receipts for the year being \$8,045.45. It has been planned to present Bach's "Matthew Passion" for the second concert next season on Palm Sunday.

Claire Burtch, a member of Edwin Hughes's artist class at the Ganapol School of Musical Art, Detroit, Mich., gave a recital on June 12 which proved her to be one of the most brilliant young pianists in Detroit. Her program was a taxing one, including works of Beethoven, Chopin, Czerny, Jensen, Paderewski, Poldini, Liszt and Weber, and demonstrated throughout the young players' keen musical sensibility and fine technical equipment. She was the recipient of enthusiastic applause and many floral tributes. Miss Burtch is the fourth of Mr. Hughes's pupils who have appeared in a complete recital program this season.

The Catholic Choral Club, composed of 150 choir members from all over the city of Milwaukee, closed its sixth concert season at the Davidson Theater, that city, June 10. The program consisted of "The Lord Is Great," from Haydn's "Creation," and "The Battle Prayer," and, as the main feature, the rendering of an epitomized edition of Gounod's "Faust," in concert garb, under the direction of Prof. Otto A. Singenbarger. Bach's Orchestra furnished the accompaniment besides rendering the "Cradle Song," and Lacome's "Morning Music," while Paul Mueller played the piano accompaniment for two ballads sung by Mrs. Louis Auer, Harry Meurer and Anthony Ohlinger.

The pupils of Mrs. Nellie Carey Reynolds, contralto, gave an enjoyable recital on June 19 at the Center Church House, Hartford, Conn., nineteen of the sixty under Mrs. Reynolds's instruction appearing in solo numbers, which were liberally applauded. Those who took part in the program were Florence F. Guggel, Mrs. Harry v. Richards, Louise M. Denslow, Katherine H. Cosker, Carlota E. Coar, Lillian Hedstrom, Elizabeth Goodspeed, Marguerite Edgerton, Edith F. Schofield, Agnes H. Martin, Yetta Gruber, Myrtle Dickinson, Lucy Pattison, Mrs. Gertrude Laidlaw Gilbert, Mrs. Freda Fuller Judd, Grace M. Godard, Belle M. Shaw, Mrs. Marion T. Bingham and Ada M. Segur. The accompanists were Mrs. Maude Tower Peck and Mrs. Carolyn N. Green.

DETROIT SCHOOL GRADUATION

Diplomas Awarded to Many Students of Michigan Conservatory

DETROIT, MICH., June 24.—Members of the graduating class of the Detroit Conservatory of music received their diplomas Friday evening at the Central M. E. Church. An address was delivered by Bishop F. D. Leete, in which he pointed out some of the great possibilities before the students.

The following musical program was offered: Impromptu, C Sharp Minor, Staccato Caprice, Myrtle E. Miller; song, "Villanelle," Katherine Miller.

The graduates were:

Post graduate, piano: Lillian M. Elliott. Piano: J. Bertram Bell, Gertrude Carnovsky, Romaine Collom, Dorothy Coolidge, Margaret H. Doerr, Edna M. Engels, Beatrice Fleming, C. Patrice Fisher, Myrtle Fitch, Thelma Harris, Matilda G. Kalthoff, Julia E. Larowe, Eva Levey, Melinese O'Connor, Helen H. Smith and Wilhelmina E. Sutz.

Vocal: Ellen R. Marshall. Violin: Antoinette D. Kalthoff. Normal training: Georgina F. Mattson. Public school music and drawing: Gertrude Drewatt, Jessie Forsyth, Charlotte Harrington, Alma M. Salliotte, Gertrude Kellerman, Blanche Moore, Elizabeth Sill and Minnie M. Tullar.

Teachers' certificate, piano: Nellie E. Dench, Gladys R. Miller, Florence Morehead, Leila May Pierce, Edna E. Taft, Jewell There and Linna Whittle.

Teachers' certificate, public school music and drawing: Maud Bailee, Eva Bennett, Florence E. Emmons, Myrtle Fitch, Elizabeth Floyd, Florence Flynn, Elsie May Follette, Hazel E. Harrison, Norma L. King, Miss Z. Lau, Leila Mary Luxmore, Helen Meyer, E. Tryphena Paulger, Marion Salling, Anna Spinner, Myrtilla H. Will, Ethel M. Weick and Millie Yorker.

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HOME FROM TRAVELS IN EUROPE PAULIST CHOIR SINGS IN NEW YORK

[Continued from page 3]

heavenly soprano and a tenor who delivered his music with rare vocal beauty. Applause was naturally out of place in such a service, but the rapt attention with which the great audience followed the singing of these boys throughout the warm June evening was a more sincere tribute than any applause.

The New York choir sang its various numbers with a fine attack and splendid volume, its principal offerings being "For Unto Us," from "The Messiah," and the "Inflammatus," from "Stabat Mater." Most valuable of all the contributions of Mr. Hurley's singers were specimens of Gregorian music, five characteristic pieces of chant, and three selections from the Offices of Holy Week, all of which were highly impressive.

After the Benediction of the Blessed Sacrament, the service ended with the Recessionals by the two choirs, and the audience filed slowly out of the church after the Paulist Choristers had sung "Onward, Christian Soldiers," the last strains of which sounded faintly from the choir room.

Proud of Their Success

On the day after the festival the globe-trotting choristers devoted most of their time to seeing New York and singing for phonograph records, after which they left for home, with a stop-off at Niagara Falls. The lobby of their hotel was a busy place, with the young singers relating the incidents of their eventful trip. They told with great glee of their reception in Paris, including their success in the international contest, their honor as one of the three organizations asked to sing before President Fallières, and their singing in solemn mass at Notre Dame, as the first American choir which had ever been so honored.

Most highly prized of all the European experiences of the choristers was their stay in Rome. On the evening of their arrival they gave a concert in one of the Roman theaters, and on the next morning they had their audience with the Pope. With flashing eyes these American lads describe the kindness of their reception by the head of the church. "His Holiness was in a very jovial mood," explained one of the boys, "and he said, 'Those boys sing like angels.' When asked to pose for a photograph with us, he clapped his hands happily, but he would not allow the picture to be taken until the American flag was placed beside him."

So delighted was the Pope with the singing of the Paulist Choristers that he took in his arms two of the smallest boys in the choir and placed them in front of him. Each singer was given a silver medal to commemorate his visit to Rome, and upon the director, Father Finn, was conferred the title Master of Singers. Previously this church musician had been made a member of the French Academy of Music by President Fallières.

Fine Examples of Boyhood

To their New York visitors these victorious choristers revealed themselves as vigorous examples of American boyhood, unspoiled by all the attention which had been showed them. The fresh beauty of their voices is accounted for in part by their extreme youth, since their ages run from seven-year-old John Lefebvre, with his "bobbed" hair, to young men singers who are in their early twenties. With so many youngsters touring Europe more than a little feminine care was needed, so the boys were looked after by Josephine Quinn, the head chaperon, Mrs. Margaret Read, choir mother, and the mothers of three of the boys who accompanied them on the trip.

The choristers were sent abroad at an expense of \$28,000, which was defrayed partly by subscriptions, and partly by the money which the choir had earned on its previous American tour. The business of the choir is conducted by a society called the Paulist Choristers which includes boys of the choir and outside members. The leading officers of the society, Dr. George Griffin and Gilbert A. Smith, are active singers in the organization.

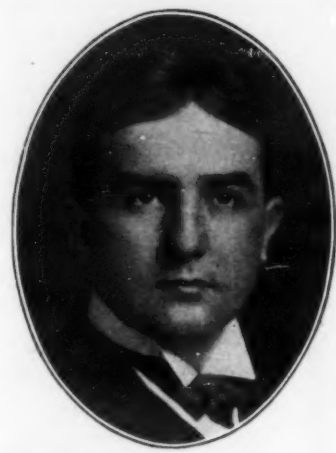
Above all the other factors in the success of the Paulist Choristers must be placed the influence of their guiding spirit, Father Finn, who is a splendid specimen of the virile Irish-American priest. Originally an organist, his aspirations

throughout were for the priesthood, and he now combines the duties of preacher with those of choirmaster. In keeping with the youth of the singers in his charge Father Finn is extremely youthful, considering the results which he has achieved. As he sat in his hotel receiving congratulations on the morning after the festival, he gave many signs of that concentrated nerve power which is reflected in the emotional fervor of the singing of the Paulist Choristers.

K. S. C.

Tenor Frank X. Doyle to Spend Summer in Pennsylvania Home

Frank X. Doyle, tenor, who has been busy all season with his large class



Frank X. Doyle

of pupils, at his studio in Brooklyn, N. Y., and filling numerous engagements in and around New York, will leave the city next week for his home in Scranton, Pa., where he will remain during July and August. He will return to Brooklyn the early part of September, to resume teaching and begin filling the engagements that have already been closed for next season.

Mr. Doyle has been re-engaged for the sixth season as soloist and choirmaster of St. Augustine Church, Brooklyn.

Syracuse University Creates Two New Doctors of Music

SYRACUSE, N. Y., June 15.—Among the honorary degrees conferred at the commencement exercises of Syracuse University was that of Doctor of Music, which was received by Prof. William Berwald and Prof. Adolf Frey, both of the university faculty, who had rendered distinguished services in the field of music.

Jessie Marshall's Busy Season

Jessie Marshall, the soprano, has just closed a busy season of recital and concert work, having sung solos and concerted numbers in "The Creation" with the Memorial Choir in Newark, N. J., June 9, under the direction of L. A. Russell.

During the season Mrs. Marshall has given several song recitals in Manhattan and Newark, and has also sung in "The Messiah," "St. Paul" and other works and with the Oratorio Society of Newark in Horatio Parker's "Star Song" and other works. Mrs. Marshall was heard in sev-

eral numbers at a concert in the Second Presbyterian Church of Elizabeth, N. J., on June 6, also as soloist at the annual concert of the Bavarian Zither Club on May 29.

Besides her concert work Mrs. Marshall continues her duties as soprano soloist of St. Andrew's P. E. Church of Orange, N. J., and as far as her engagements will allow with private teaching in Newark and New York. Mrs. Marshall is under the management of Marc Lagen.

A Week of Students' Recitals in St. Louis

ST. LOUIS, June 22.—The week has been filled with graduating exercises at the various schools and conservatories and many recitals at private studios. Particular mention should be made of the program presented last Wednesday evening to an overflowing crowd at the Musical Arts Hall by the artists who are under the guidance of Clinton Elder. Principal among the singers were Emma Coester, soprano; Mrs. Walter Greene, contralto; Walter Greene, baritone; Edith Katz, soprano; Myra Stromberg, contralto, and Dr. Kosminsky, baritone.

The eighth annual commencement exercises of the Kroeger School of Music, of which E. R. Kroeger is at the head, took place Thursday afternoon and evening. The various performers appeared from four courses, namely, Teacher's, Collegiate, Artist's or Graduate and the Virtuoso or Post-Graduate course. About twenty-four pupils appeared.

Another graduating recital of interest was given by the pupils of Ethan Allen Taussig last week. Mrs. M. Skrainka, Blanche Herrick and Louis Templeman did the best work. The large number of pupils necessitated the giving of two evening concerts.

H. W. C.

English Operatic Diction

[From the New York Tribune]

"The Children of Don" has been produced by Oscar Hammerstein as an English opera, but hardly a word spoken on the stage can be understood. Mr. Hammerstein, commenting on the subject, said the cast was as nearly as possible all British. It is a singular fact that by common consent the best diction in the production comes from Mme. Jomelli, who is Dutch, and Mr. Bozozano, who is Italian. It may be that people who learn languages other than their own pay more attention to diction than those who know only their native tongue.

Baltimore Teacher's Leave of Absence

BALTIMORE, June 24.—Arthur Conradi, violinist, of the faculty of the European Conservatory of Music, has been granted a leave of absence for one year. Mr. Conradi will depart for Europe in the Fall. Minna Schoub will have charge of the violin department of the Conservatory during Mr. Conradi's absence.

W. J. R.

Edmond Clément is now making "guest" appearances at the Opéra Comique, Paris.

MISS CARMAN'S RECITAL

One of the Chief Events of Closing Week at Columbia

Among the many affairs marking Columbia University's closing week was a conspicuously dainty song recital given by Lorena Grace Carman. This young soprano is a pupil of Herbert Wilbur Green and has also studied at the Teachers' Col-



Lorena Grace Carman, Soprano

lege with Farnsworth and Kraft. Besides a very pleasing personality she possesses a light soprano of wide range and singular clarity. Caroline Powers, violinist, ably assisted her. Mrs. Harold Jacoby and Georgia Jones accompanied voice and violin respectively. The recital was given in Earl Hall. The program:

"Wunderbares sein," Franz Ries; "Wiegenlied," Franz Ries; "Im Kahne," Edvard Grieg; "The Lass with the Delicate Air," Arne, Miss Carman; "Zigeunerweisen," Sarasate, Miss Powers; "O cessate di piangere," A. Scarlatti; Aria, "Un bel di vedremo" ("Madama Butterfly"), Puccini; "Malgré moi," G. Pfeiffer; Aria, "Que fais tu" ("Romeo et Juliette"), Gounod, Miss Carman; Romance, Christiana Kriens; Motuo Perpetuo, Paganini, Miss Powers; "The Sea," MacDowell; "In the Woods," MacDowell; "The Danza," Chawick; "An Open Secret," Woodman, Miss Carman; "Lethé" (2nd verse by Frank Dempster Sherman), F. Booth; "The Minstrel," Hildach, Miss Carman and Miss Powers.

L. A. R.

Eleanor Painter-Schmidt, who made her debut a few months ago in Essen and who has been engaged for the next five years for the new Charlottenburg Opera in Berlin, has just made a successful appearance at Covent Garden, London, as a result of which she has been engaged for the next Covent Garden season.

La Scala, in Milan, and the Costanzi, in Rome, are to institute an annual opera competition for Italian composers.

PLACE OF MUSIC IN "CHURCH OF THE FUTURE"

[From the New York Times]

DOWN at old St. Mark's-in-the-Bow-erie, where Peter Stuyvesant lies buried—a church which for several centuries, first as a Dutch Reformed and then as an Episcopal, has stood for all that is most orthodox and severely conventional in religion—a vigorous young Southern rector has thrown all ecclesiastical traditions to the winds and is seeking to stem the tide setting away from the Church by means of a new religious movement, probably freer and more broad-minded than any yet undertaken. He is endeavoring to reawaken the religious feeling through art, painting, sculpture, and the drama.

Hymns have been discarded for exquisite bits from Massenet, Grieg, Schumann, Gounod, Chopin, Liszt, Beethoven, and other masters. The choirs at his church, though still retained for ritualistic service, will be largely superseded by professional singers.

In the church, which occupies a beautiful knoll at the intersection of Tenth and Eleventh Streets at Second Avenue, where Peter Stuyvesant once had his Summer residence, they speak of William Norman Guthrie as the "Boss." He doesn't like to be called "Reverend" or "Doctor," or by any of the other titles he has a right to.

"The success of the Church in the future will be in accordance with the degree it

unites with art," declares Mr. Guthrie. "Take our church music. There is nothing more unreligious than many of our hymns. They are ecclesiastical, yes—but they imbue one with anything but a religious spirit."

"Most of them are nothing more or less than jig-music, with ecclesiastical words fitted, and usually badly fitted, to them. They don't inspire or move the big feelings. On the contrary, they actually pain people with sensitive tastes."

"Some churches have quartets and choirs which sing church music in a highly offensive operatic way. They stand up and sing at the congregation as showily as if they were in a concert hall. This may have its place in commerce, but not in religion. You can't conceivably reawaken religion in that noisy manner."

"There is nothing that so stirs the soul as beautiful music—lofty, truly inspired music. And this kind of music we rarely find in the so-called ecclesiastical music, but we do find it in the best of our composers."

"Each Sunday our service opens with a half hour of carefully selected masterpieces that are truly religious. Last Sunday, for instance, our service opened with Corelli's Sonata in D Minor, Godard's 'Sur le Lac,' Schumann's 'Adagio,' and Massenet's 'Theme of the Roses,' and 'Moonlight.' It lacked a fitting climax, and for that reason was a disappointment to me. But we are still in the experimental stage."

"From this program, however, you will catch the idea of what we are endeavoring

to do. Each composer has his truly religious moments, even the more emotional ones like Chopin and Wagner. These chosen works we are gathering and weaving into programs. When they are well presented they will have a wonderful religious effectiveness."

"For a modest artist has more religious power than any of our foremost preachers. Beethoven I regard as a second Isaiah and a genius of tremendous religious power, whose music will stir a man to a nobility of purpose that a moralist would despair of arousing."

"So, no matter how great our departure may seem from the usual church music, our music is more genuinely religious. Our program lasts about a half hour, and this half hour, with the best in music, breathes a meditative spirit into every one."

"The average business man has underneath all a sensitive artistic soul. He loves really spiritual music in just about the same degree that he detests ecclesiastical music. At present about the only place accessible to him for the better kind of music is the concert hall, where he is surrounded by the vanities of music; and where he is immersed in a semi-commercial atmosphere. We are merely trying to give him a place where he can hear music that stimulates his spiritual self in the quiet and peace of a cloistered retreat. Here he can lose himself in the wonderful, inspiring harmonies and never feel the crude, jarring realities of the concert hall."

"Now this sort of music cannot be sung by amateurs. Therefore we are obliged to obtain the very best of professionals. Naturally it means that the choirs will retire somewhat. We still have two of these for the ritualistic service which follows the musical program."

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ZIEGFELD COLLEGE COMMENCEMENT

Medal Winners of Chicago School Present an Ambitious Program— Paulist Choir Returns to Its Home City After Triumphs Abroad

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 24, 1912.

IMAGINE, if you can, an audience sufficient in size to fill the big Auditorium which is the home of Chicago's opera, fighting its way to the entrances through the bedlam of political upheaval on its worst night to attend the commencement exercises of a musical institution, and you will have a picture of what happened on Tuesday evening of last week when Dr. Ziegfeld's Chicago Musical College distributed diplomas and medals to its graduates for the forty-sixth year of its existence. And that forty-six years makes it the second oldest school of musical instruction in this country, although it is probably first in the size of enrollment.

The program of the evening was given entirely by the medal winners in each department and enlisted the support of a large orchestra under the baton of Karl Reckzeh, to whom every one of the nine young players owes a debt of gratitude. His control of the orchestral forces was admirable and was exercised with sympathy and discretion.

Perhaps the most remarkable impression of the evening was made by Florence D. Bettray, whose poise and artistry made of the plastic Schubert-Liszt "Wanderer Fantasy" a grateful creation. Preceding Miss Bettray was Carl T. Schulte in the first movement of Molique's dyspeptic Violin Concerto in A Minor, with which he made a very good impression, at least as far as a display of his own technical and musical equipment is concerned. By a curious coincidence the last two players on the program were diamond medal winners in the post-graduate class, both hailing from Racine, Wis.

Another of the violinists to call forth special recognition from the audience was Miss Sinclair White, who for one of her years displayed a fluency and a temperamental adaptability that was unusual. The only disconcerting feature of her playing was in the matter of intonation, the "so near yet so far" variety which is even more aggravating than the ordinary "playing out of tune" species. She chose two movements of the Hans Sitt Concerto, a grateful work if not over-profound. The third violinist was Mildred Brown in a sparkling Caprice from the Guiraud work, which was presented with authority.

Of pianists there was also Bernard C.

Dieter in the first movement of the Beethoven G Major Concerto with Reinecke's cadenza. The performer evidently suffered from nervousness and the most poetic of the Beethoven concertos failed of its fullest meaning, even in so far as Mr. Dieter was probably able to express it under other surroundings. The manner in which he warmed up to the technical requirements of the cadenza rather confirmed this view and leads us to withhold judgment until some future occasion. William Coburn opened the program with the second and third movements of the Moscheles G Minor Piano Concerto.

Singers were there, of course, and all meritorious. Adelheid Wolterding, Mrs. Marion Taylor Hobbs and Mrs. Lenore Proetz Moore made up this feminine monopoly which quite overbalanced the three mere-men instrumentalists; but three men out of nine on a music school program is a considerable achievement at that. The singers all chose operatic excerpts, "Tannhäuser," "Aida" and "Jeanne d'Arc," the latter Tschaikowsky aria affording a splendid vehicle for the display of Mrs. Moore's full-throated, natural vocal organism.

The awarding of the medals by Carl Ziegfeld and the distribution of the diplomas on behalf of the president, Dr. Ziegfeld, followed an address by the Hon. Richard S. Tuttle, which was a splendid exposition of what not to say to a graduating class. It failed utterly of paying either a fitting tribute to the pioneer work of Dr. Ziegfeld or of inspiring the graduates with ideals in keeping with the musical sincerity which have been bequeathed to them by their teachers during several years of earnest work. But then, what was a speech compared to the demonstration which filled the whole of the arch on the big Auditorium stage? Empty words of eulogy sound hollow in the face of such burden of indisputable proof.

Western Managers Go to Europe

Two Western managers who have made their energies felt in connection with both the Minneapolis and the St. Paul Orchestras are Alma and Hulda Voedisch. They sail Saturday on the *President Grant* of the Hamburg-American line for a Summer in London, Paris and Berlin, returning by way of Naples. On their return they will center their managerial activities in Chicago with several important projects now in hand and others under consideration.

Members of the faculty of the American Conservatory of Music will give a series of five Wednesday morning recitals during the Summer session, the first of which takes place this week with Kurt Wanieck in the Schumann G Minor Piano Sonata, two excellent novelties from Hugo Kaun's "Pier-

rot and Columbine," and miscellaneous numbers, and Charles La Berge, baritone, in five songs, including one composed by Mr. Wanieck. Next week's program will be given by Clarence Loomis, pianist, and Mabel Woodworth, violinist.

An interesting performance of the ever-young Gilbert and Sullivan opera, "The Mikado," was given on Wednesday evening of last week at the College Theater on the North Side. The cast was made up from members of the choir of St. Vincent's Church and the performance was conducted by Walter Keller, organist and director of the church. George Herbert, who took the rôle of Ko-Ko, was the stage director. The costuming and scenic settings were especially elaborate and some of the principals displayed excellent voices.

Mrs. O. L. Fox Honored by Pupils

Some thirty-two of the former pupils of Mrs. O. L. Fox, who has for nearly thirty-five years taught in the vocal department of the Chicago Musical College, gave a recent luncheon at the Chicago Athletic Club in her honor and presented her with an elaborate silver service as a token of their esteem. There were those present who had been her pupils as far back as 1879, and letters and telegrams were received from many others who were unable to be present, including Carrie Bridewell and others summering in Europe.

Although somewhat overshadowed by the political demonstrations which were at their height at that time, the Paulist Chorists made their triumphal re-entry into Chicago last week, parading up the avenue in full clerical regalia to the marching tunes of two military bands. They were a picturesque sight and the quasi-sacred music to which they kept step was in strong contrast to the incessant "Everybody's doing it" with which Chicago's ears have been hourly assailed during the whole of the convention week, from the brazen throats of a thousand bands. Pardon the poetic exaggeration, but if there has been a band out of work within a hundred miles of Chicago during the past week we'd like to know it. Countless receptions have been given for the returning chorists after their wearisome world jaunt.

In a search for a world renowned violinist to take the head of that department in the Chicago Musical College, Dr. F. Ziegfeld sailed on Tuesday of this week for an extra trip to Europe. He will probably close several other contracts during his brief week in Berlin. The annual Summer session of the college begins this week during his absence, with the largest enrollment of any Summer season heretofore.

A recent concert at the Western College of Oxford, Ohio, presented Henry Hadley's cantata for women's voices, "A Legend of Granada," by the commencement chorus, assisted by Gertrude Warnock, soprano, and Hugh Anderson, the Chicago basso. Mr. Anderson also sang a number of solo pieces during the miscellaneous first part of the program, including several

songs by Sidney Homer and Bruno Huhn. After a week in Chicago hospital Wendell Heighon, the astute manager of the Minneapolis Orchestra, is again among his friends and busy with plans for the opening of the Summer season in Ravinia Park on the evening of the 29th. After two weeks in Chicago's Summer home of high class music they will go for a short road jaunt through North and West, ending with the big St. Paul Fest. A few weeks of much needed rest and then a busier-than-ever season to follow.

NICHOLAS DEVORE.

PLANS OF MILWAUKEE ARION

Club to Give Three Concerts with "The Messiah" at Christmas

MILWAUKEE, June 24.—The Arion Musical Club is making plans for its concert season next Fall, with the aim of giving the club even a higher standing as one of the leading musical organizations in Milwaukee. It has been decided to hold three big concerts, one to be given during the Christmas holidays. "The Messiah" has been chosen for this concert, but no definite plans have been decided upon. President W. P. Bishop has appointed a committee on membership consisting of C. O. Skinner, J. C. Sellmer, D. Detienne, C. G. Bronson and Harvey Flint.

William Boeppler, recently re-elected director of the Milwaukee A Capella Chorus for three years, director of the Wisconsin Conservatory of Music, Milwaukee, director of the Chicago Singverein and the Turner Male Chorus, has been chosen director of the Germania Männerchor, Chicago. The Germania Club comprises some 800 members, with a choir of about 100 voices.

The principal honors at the sixteenth recital of the Marquette University Convention of Music, Milwaukee, was carried off by three girls, all under ten years of age. They were Gertrude Horwitz, Dorothy Jessen and Beatrice Royt. Vocal, piano and violin solos and dramatic readings made up the program.

The annual commencement exercises of the Wisconsin Conservatory of Music was held on Saturday night at the Pabst Theater. A class of nineteen received diplomas. Teachers' certificates were awarded to eleven. An elaborate program was given at the exercises by pupils and graduates of the conservatory.

M. N. S.

Edith Chapman Goold on Vacation

Edith Chapman Goold, the popular soprano, who is a member of the Persian Cycle Quartet, the Musical Art Quartet and the Collegiate Concert Company, in which Corinne Welsh, John Young and La Rue Boals are the other members, already has a large number of bookings for quartets and solo work. Mrs. Goold leaves at the end of this week for a vacation in the country and will return to New York early in September.

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